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Mega-Mergers Change Shape Of U.S. Music Retail

BY ED CHRISTMAN

NEW YORK—Oct. 26 will long be remembered by U.S. record labels and their distributors. It's the day that nearly 900 stores representing about a 10% U.S. market share shifted hands and the music specialty retail sector reached its oft-predicted, but long-feared, consolidation into three major chains.

The day began with the thunderbolt news that Camelot Music would be folded into Trans World Entertainment Corp., with the deal set to close in January. It will create a company that will be the largest music retail account in the industry (*Billboard Bulletin*, Oct. 27). The combined entity will have a market share of about 9.5%, with about 1,000 stores and revenue of $1.3 billion.

TRANS WORLD ENTERTAINMENT

CAMELOT

NEWS ANALYSIS

But that day also saw the consummation of Wherehouse Entertainment Corp.'s acquisition of Blockbuster Music, which was announced Aug. 11. With the closing of that deal, Wherehouse now controls about a 7% U.S. market share, with 600 stores and $800 million in sales.

The two resulting companies—along with the Musicland Group—appear to be among the winners of the race to survive a retail consolidation that many predicted would result in three specialty chains—two mall-based and one free-standing—and one superstore multimedia chain. The latter competition continues, with Tower Records/Video far out in front of its competition in the U.S. However, Hastings Entertainment is coming on strong, Media Play is showing signs of revival, and HMV and Virgin Megastores still have deep pockets.

Label sales and distribution exec-

(Continued on page 107)

TV's QVC Throws Hat Into Label Ring With Q Records

BY DON JEFFREY

NEW YORK—QVC, the cable TV shopping network that has notched sales of 100,000 albums in a single two-hour broadcast, is stepping up its activity in the music realm with the launch of a record label, Q Records.

Q RECORDS

Based at QVC's headquarters in West Chester, Pa., the label, which executives say will operate independently of the TV network, has been acquiring rights to catalogs and theatrical properties and will produce, manufacture, and sell albums at retail in the U.S., as well as abroad.

Alan Rubens, GM of Q Records, says, "We decided to be in the record business not as a product development arm for QVC but as a stand-alone record company."

(Continued on page 111)

Springsteen Backtracks

Columbia Box Surveys Music Off The Record

BY MELINDA NEWMAN

LOS ANGELES—"Bruce Springsteen: Tracks," a four-CD set coming from Columbia Nov. 10, offers listeners a road map to the artist's musical journey, albeit via an alternate route.



BRUCE SPRINGSTEEN, 1974

The collection features 66 tunes, 56 of them previously unreleased, that were left off his albums not because they didn't meet his high standards but because, he says, they didn't fit in with the tone or themes he mined for each set.

BILLBOARD EXCLUSIVE

For Springsteen, "Tracks" is a way to let the listeners into his creative process, a chance to broaden their understanding of how each record was created.

The idea behind the set was not, as he says, to "put out the seventh or eighth outtake from 'Born In The U.S.A.' or 'Thunder Road' " but to deliver to his fans companions to the music they already knew so well.

"I tried to just choose music that was as vital today as when we cut it," he says in an exclusive talk with Billboard, noting that the songs were culled from between 200 and 300 tunes. "It was like taking 25 years of music and making a new record with it. If you follow the trail of it, it traces alongside the path that my other records cut, but in a

(Continued on page 108)

Record Companies Cautious With Boom In Video Outlets

BY CARLA HAY

NEW YORK—The good news for the U.S. music video industry is that there are now more outlets to show videoclips than ever before, thanks to digital spinoff channels from national networks and the small but growing number of music video sites on the World Wide Web. The bad news is that record companies have largely been reluctant to invest in making more videos overall just because there are more outlets available.

The Billboard Report

"The problem is that no one

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GLOBAL MUSIC PULSE

German Band 666 Rings Up Big Euro Sales With Its House Nation Album

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SEALING ELGAR'S THIRD SYMPHONY

MUSIC TO MY EARS



by Timothy White

If you seek to follow a hero, don't pattern yourself after the person. Instead, strive to pursue the goals your hero espoused. Especially since exemplars' best efforts sometimes aren't the aims they personally achieve but rather the works they inspire others to complete.

In 1933, 75-year-old Edward Elgar began his Third Symphony as commissioned by the BBC at the urging of friend George Bernard Shaw. Sadly, the advance of Elgar's incurable cancer left the symphony's four movements unfinished, their creator begging before his death in February 1934 (three months prior to the planned concert debut) that no one should ever "tinker" with the symphony's fragmentary status.

For the next 60 years, that wish was honored by the family of Elgar, a gifted yet anxious Worcestershire piano tuner's son who later ascended to knighthood, a post as Master of the King's Music, and general status as the progenitor of 20th-century English classical grandeur. Elgar's insecurity was aggravated as much by a lack of formal musical training as by his déclassé background as a Catholic scion of a middle-class provincial tradesman/music shopkeeper in the oppressively class-conscious Anglican social system.

How appropriate, then, that Anthony Payne, the offspring of a humble civil servant and himself a self-starting classical composer in his youth, should gravitate since 1972 to a daunting—even taboo—task that, once completed, would win worldwide critical acclaim in its February '98 concert debut and the blessing of Elgar's family, as well as prompt an overall reassessment of the father of England's late-Victorian musical renaissance.

American fans of Elgar will have their chance to savor the results of Payne's magnificent realization of Elgar's Symphony No. 3—issued this spring by Andrew Davis and the BBC Symphony on the Holst Foundation's charitable NMC Recordings, the album distributed in the U.K. by the Complete Record Co. and in the U.S. by Qualiton Imports—when renowned Elgarian maestro Davis leads the Philadelphia Orchestra in its stateside premiere Nov. 20, 21, and 24. For Payne, who'll be on hand to discuss the work with the audience, the concerts are the fulfillment of a 26-year fascination with a stillborn masterpiece seemingly doomed to dwell outside of the century's canon. In a rigorous round of scholarship, detective work, and intuitive zeal, Payne was somehow able to put himself in Elgar's place to elaborate on his last musical will and testament.

"What I find most interesting about the whole project," Payne mulls, "and I find it very difficult to explain, was how I got inside it. Because while I was actually composing it, I did feel that I was *being* him. It wasn't a matter of doing an exercise in being clever at writing in Elgar's style. I thought I was actually like an actor playing him!" And yet, Payne's great care with Elgar's existing sketches for the symphony (now available on a Payne-narrated NMC disc, but first reproduced in '36 in W.H. Reed's book "Elgar As I Knew Him") led him to leaps of insight no mere impersonation could yield.

At a crucial point when he was pondering the "impossible" puzzle of how to clinch the first movement and the finale, Payne returned to four isolated pages regarding the first movement that he dismissed as being ideas Elgar had discarded when writing out his clean copy of the exposition. It dawned on Payne that he was actually gazing at developmental material akin to Elgar's structural modus when he composed his first and second symphonies. The four pages were the key to solving the mysteries of Elgar's death-interrupted conception.

"I'd been looking at those particular pages for a year, at least, and they'd meant nothing to me," Payne recalls with a chuckle. "And suddenly the penny dropped, as they say—an extraordinary feeling.

"It's a funny thing," he adds, regarding such a compositional riddle. "You can't work it out consciously. You just have to have patience, and suddenly inspiration solves the problem for you."

Born Aug. 2, 1936, the only child of post office employee Edward Payne and the former Muriel Stroud, Anthony grew up literally dodging Hitler's blitzkrieg of London, his mother screaming, "Come back in!" as bomb shrapnel and antiaircraft shells showered the rooftops of his urban enclave or shook the suburb of Orpington, where his family soon fled.

After World War II, Payne discovered classical music casually by means of the BBC Home Service broadcasts. "So, God bless the radio!" he exults. "I loved all English music—Elgar, [Ralph] Vaughan Williams, [Frederick] Delius—and it wasn't thrust down my throat by a schoolteacher. I just felt it was talking my language." Clarinet lessons led to serious study at Dulwich College and Durham University and to his own much-praised adult choral, chamber, and orchestral works ("Phoenix Mass," "The Spirit's Harvest," "A Day In The Life Of A Mayfly," and "Time's Arrow"). However, it was an Albert Hall concert of Elgar's "Enigma Variations" that stunned a 16-year-old Payne with the live force of the familiar English Romantic work: "It was like suddenly getting to know a person; I realized I *knew* that piece. I began to listen to Elgar in much more detail."

Payne acquired a lifelong affinity for Elgar's musical sensibilities and an understanding of the composer's private suffering. "He was very nearly what we'd call manic-depressive," says Payne. "He had very low times, and then he'd get very excitable, impulsive. He married someone from the upper class [Caroline Alice Roberts, daughter of a retired major-general], and she was extremely supportive. But his wife's family felt she'd married beneath her. It's absolutely ridiculous, but it's what shaped him."

His wife's death in 1920 curtailed Elgar's creative drive. Poignantly, as Elgar got older, he returned artistically to his idyllic childhood in the English countryside. The composer known for such serious works as "The Dream Of Gerontius," "Pomp And Circumstance Marches," and his violin and cello concertos would recast childhood musicals as the mature, moving "The Wand Of Youth" (1907-08), the 1931 "Nursery Suite" (inspired by the birth of Princess Margaret Rose to the Duke and Duchess of York), and music for the 1915 children's play "The Starlight Express."

"He was always dwelling on these childhood experiences, which were powerful to him," says Payne. "That wistful mood appears in his big symphonic works, too, and usually means he's harking back. In the end, it struck me that the Third Symphony was a summary of everything he could do, and of his whole life emotionally."

LETTERS

CONTEMPORARY COUNTRY CROSSBREEDS

It comes as no surprise that country radio's ratings are steadily dropping. Country radio and country record labels are persisting in pushing so-called "contemporary country" down the consumers' throats. In an article on artist Sara Evans (Billboard, Sept. 26), she said she had been convinced by her label that country radio would never return to "traditional country" to any extent. That puzzles me, since country's ratings have been dropping like a rock since it shifted to contemporary country. Country record labels are experiencing the same thing. Could it be that they have forgotten that the only reason for their existence is to please their customers?

Fred Absher
Fort Worth, Texas

TRADITIONAL COUNTRY CROSS-DRESSERS

We want to say thanks for such a warm and welcoming mention in Nashville Scene (Billboard, July 25), where Chet Flippo called Y'All "the only cross-dressing old-time country music singing duo in existence." That's true, we most likely are! What might be interesting to Billboard readers, though, is that we aren't the first. Our cousin Rob, who is an expert on these things, tells us that Ira Louvin, of the great Louvin Brothers, used to put on a dress (and a wig) and do a comedy routine as part of their stage act.

Steven Cheslik-DeMeyer
Y'All
New York

HISTORICAL CHART CROSS-EXAMINATION

All of us at Leiber & Stoller Music were happy to see Fred Bronson's column (Chart Beat, Billboard, Aug. 22) regarding Leiber and Stoller's lengthy string of chart hits. I just wanted to point out that their first chart hit actually predated Big Mama Thornton's recording of "Hound Dog" by more than a year. The Jerry Leiber/Mike Stoller song "Hard Times" was recorded by Charles Brown and entered the R&B singles chart March 1, 1952. With the 4 The Cause single of "Stand By Me" entering the Hot 100 this past summer, Leiber and Stoller's string of Billboard-charting records now stretches over more than 46 years (and I suspect the streak will continue for years to come).

Randy Poe
President
Leiber & Stoller Music Publishing
Los Angeles

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management.
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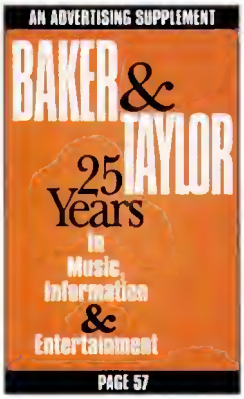
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Fats Domino Finds Thrill As National Medal Recipient

WASHINGTON, D.C.—Chances are, legendary singer Antoine "Fats" Domino will be taking a plane rather than "Walking To New Orleans" after he comes to town Thursday (5) to receive a National Medal of the Arts from President Clinton.

The still-touring Domino, an icon from the first generation of rock'n'roll, began recording for Imperial Records in the late '40s, and by the '50s and early '60s he had amassed more worldwide hits and sales than any other artist except for Elvis Presley.

His tradition-drenched hits, driven by sax sections and piano, have stood the test of time. Many of Domino's irresistible tunes, such as "Ain't That A Shame," "I'm Walkin'," "I Hear You Knockin'," and "Blue Monday," have become staples to generations of bands across the globe that have served up N'awlins second-line and big-beat tunes, and they're as much a part of Crescent City culture as red beans and rice.

This time, Domino will find his thrill not just on "Blueberry Hill" but at the White House, where he will join 11 other 1998 arts medal recipients, including Roberta Peters, the world-famous soprano with the longest tenure at the Metropolitan Opera, and folk singer Ramblin' Jack Elliott, whom both Bob Dylan and Mick Jagger have credited as a primary influence.

Every year, the advisory board of the National Endowment for the Arts forwards a group of nominations for the medals to the White House, where a number are then chosen for the medal honor by the president. The National Endowment for the Humanities forwards another group of nominations.

Musical artists honored with an arts medal in past years for their contributions to the nation's cultural life include Bill Monroe, Ray Charles, and Robert Merrill.

BILL HOLLAND



FATS DOMINO



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Mixed Messages In Japan

SMEJ Says Profits Down; RIAJ Says Mkt. Up

BY STEVE McCLURE

TOKYO—Calls in the Japanese music industry for accurate sales-based data to replace production-based statistics are likely to get louder. In the same week, Japan's biggest label, Sony Music Entertainment (Japan) (SMEJ), reported sales and profit figures for the March-September business term that were down dramatically from the same half-year period in 1997—and the Recording Industry Assn. of Japan (RIAJ) said shipments and wholesale values for the overall market had risen in this year's first three quarters (**Billboard*Bulletin*, Oct. 27**).

Reflecting Japan's weak music market and a lack of major hits—and in line with earlier projections (Billboard, Oct. 10)—sales at SMEJ fell 9.9% to 48.4 billion yen ($356.5 million). Pretax profit was down 93.4% to 491 million yen ($3.6 million), while profit after tax fell 88.4% to 355 million yen ($2.6 million) (**Billboard*Bulletin*, Oct. 28**).

The results would have been worse had it not been for dividend income from SMEJ group companies. Lower sales plus large-scale promotional spending on new acts and other sales-related expenses resulted in an operating loss of 2.4 billion yen ($17.7 million).

"Although consumer spending in Japan is in a slump, the production level in the domestic recording in-

(Continued on page 107)

Ruling Favors Digital Player Rio

BY DOUG REECE

LOS ANGELES—A court victory by San Jose's Diamond Multimedia against the Recording Industry Assn. of America (RIAA) has set off industrywide panic over record companies' abilities to control the digital distribution of their content.

As the U.S. industry grapples with the issues raised by this ruling, Korean manufacturer Samsung Electronics will launch a groundbreaking initiative in its home country in December that will make thousands of songs, some of them in the MP3 format, available for download.

At the center of the U.S. brouhaha is an innocuous-looking handheld music player, the Rio (Billboard, Sept. 19). The device, sold by Diamond, plays near-CD-quality digital song files in the MP3 format, an open compression technology that allows music files to be transmitted via the Internet.

Though the RIAA was granted a temporary restraining order in mid-October against the company, Diamond won a dramatic ruling when Central District of California Judge Audrey Collins denied the RIAA's request for a preliminary injunction against the company Oct. 26, the day the restraining order expired (**Billboard*Bulletin*, Oct. 27**).

Though RIAA executive VP/general counsel Cary Sherman says the organization plans to appeal, a trial could take more than a year to resolve the issue.

Meanwhile, Diamond is proceeding with plans to ship the Rio to stores such as Best Buy, Electronics Boutique, and Babbages this month.

"This is a win for consumers and a win for musicians . . . The big record companies could do great if they got on this train instead of standing in front of it trying to stop it," says Diamond VP of corporate marketing Ken Wirt.

In her ruling, Collins stated that the RIAA will probably not prevail in certain important portions of its argument against Diamond.

Though Collins sided with the RIAA in its claim that Diamond should probably be held to paying royalties under the 1992 Audio Home Recording Act, she rejected the idea that the Rio should be required to incorporate a serial copyright management system (SCMS).

"Incorporating SCMS into the Rio accomplishes nothing," wrote Collins in her judgment. "Similarly, it is undisputed that the Rio does not permit downstream copying because the Rio itself has no digital output capability, and the removable flash memory cards cannot be copied by another Rio device."

Collins also validated MP3 record labels such as GoodNoise and MP3.com by concluding in her statement, "Because the Rio is capable of recording legitimate digital music, an injunction would deprive the public of a device with significant beneficial uses."

During a phone conference, Sherman stated that the RIAA would

(Continued on page 109)

Japan Woes Drag Down Sony Profits

BY CHUCK TAYLOR

NEW YORK—Weakness in the Japanese music marketplace is being cited by Sony Corp. as a key factor in the slide in music earnings during the first half of its fiscal year.

The music division's operating income for the six months that ended Sept. 30 was down 40.3% from the same period a year earlier, to 12.6 billion yen ($93.2 million). Global music revenue climbed 17.3% to $2.7 billion in the period. Operating income was down 74.9% in the second quarter, to 4.2 billion yen ($31 million) (**Billboard*Bulletin*, Oct. 29**).

According to the company, the music division shortfall is primarily attributable to poor performance of Sony Music Entertainment (Japan),

(Continued on page 109)

U.S. Artists Receive First Japanese Rental Royalties

BY BILL HOLLAND

WASHINGTON, D.C.—After four years of negotiations, 864 U.S. recording artists received their first royalty payments from music rentals in Japan, totaling $431,000 (**Billboard*Bulletin*, Oct. 28**).

Japan is one of the few countries where the rental of sound recordings and videos is legal. The royalties are being collected by the Alliance of Artists and Recording Companies (AARC), the home-taping royalty collection and distribution arm of the Recording Industry Assn. of America (RIAA). The first royalties were paid for 1996 Japanese sound recording rentals.

1997 rental royalties are due by the end of the year.

Under Japan's copyright law, the royalties were collected by the 4,500 member stores of its Compact Disc and Video Rental Commerce Trade Assn. They were then passed on to Geidankyo, the Japanese society designated to collect sound recording rental royalties.

The featured-artist rental royalty payments from Japan, which were mailed to the performers last week, came after four years of negotiations between the AARC, the American Federation of Television and Radio Artists (AFTRA), and the American Federation of Musicians (AFM) and Geidankyo. Linda R. Bocchi, executive director of the AARC and VP/associate general counsel for the RIAA, says the group reached formal agreement on distribution of the royalties Oct. 17.

Japan's obligation to pay royalties for the rental of U.S. sound recordings stems from an agreement signed with the U.S. at the Uruguay Round Agreement on Trade Related Intellectual Property Rights.

Non-Japanese music accounts for roughly 25% of the total rental market, according to the CD and Video Rental Commerce Trade Assn., and cannot be rented in the first year of release. Japanese product can be rented after 10 days of release.

Bocchi says that "the artists included were not only top-selling current artists but many catalog artists as well, because the Japanese love those artists and that music."

AARC released a list of the artists but did not reveal individual payments, which ranged from several dollars to $31,000.

While the majority of the catalog acts are from the '60s, '70s, and '80s, there were also many listed whose

(Continued on page 107)

What's Next For Web Retail?

Potential Evaluated After CDnow, N2K Merge

LOS ANGELES—In the wake of the CDnow/N2K merger, (which is the subject of a stockholder suit, see story, this page) industry pundits and players are re-evaluating the promise of online music retailing and the means by which Internet album sales might grow.

Keith Benjamin, managing director of the San Francisco-based investment bank BancBoston, Robertson, Stephens, likens the joining of the companies to "two bricks tied to each other falling off of the Golden Gate Bridge."

"This is a lousy business on the Internet, and it's a lousy business with low margins in the real world," says Benjamin. "As much respect as I have for both the CDnow and N2K management teams, I think it will be hard for them to prevail against Amazon and other companies that have more money to spread across more product categories."

However, the merger could alleviate financial distress resulting from increased competition, such as that posed by the retailer Amazon.com, as well as from mounting costs generated partly by aggressive—and expensive—partnership deals.

In late October, N2K reported third-quarter revenue of $10.5 million, up from $3.5 million for the same period in 1997. Losses were also on the rise, however, at $19.7 million, as opposed to $6.9 million in the third quarter of 1997.

CDnow reports a similar growth

(Continued on page 116)

EMI Takes Slow Tack For Top Job

BY MARK SOLOMONS

LONDON—Perhaps with an eye on likely further executive fallout from the PolyGram/Universal merger and the candidates that may provide, EMI Group is stressing that it is not rushing to appoint a new chief executive—the post left vacant by Jim Fifield's departure in April. EMI Group chairman Sir Colin Southgate has filled the role since then.

"Finding the right person is incredibly difficult," a company spokesman tells Billboard. "It would be insane to rush around just to appoint somebody."

Southgate, who has faced mounting press criticism on both sides of the Atlantic in recent weeks—for his radical restructuring plans at London's Royal Opera House, which he also chairs, as well as for EMI's poor financial performance—"wants to

(Continued on page 109)

Suit Targets N2K/CDnow Merger

This story was prepared by Carolyn Horwitz, associate editor of Billboard Bulletin.

NEW YORK—A shareholder in N2K Inc. has filed a class-action lawsuit to block the proposed merger of the online retailer with CDnow (see story, this page).

In the suit—filed Oct. 27 in Chancery Court in New Castle County, Del.—Morris Rubin claims that the merger agreement is "unfair and grossly inadequate" to public shareholders and that steps should be taken to arrange a better deal.

It is not known how many shares of N2K stock Rubin owns. Named as defendants are CDnow Inc.; N2K Inc. and its CEO, Larry Rosen; and other N2K officers.

Under the terms of the merger, announced Oct. 23, N2K shareholders are to receive 0.83 shares of CDnow stock for each share of N2K, which was valued at $7.83 the day before the announcement. That price, says the lawsuit, is less than the $19 the stock cost at the time of N2K's October 1997 initial public offering and "drastically" below the stock's 52-week high of $34.62.

(Continued on page 107)

Site Set For 'How-To' Vids

BY SETH GOLDSTEIN

NEW YORK—A veteran home video entrepreneur is trying to raise $30 million-$50 million to launch an online service devoted to instructional media.

Joseph Meyersdorf expects to have his World Wide Web site, LearnAnything.com, up and running next spring along with a direct-response service that will give consumers access to the program catalog via a toll-free number. He plans to acquire product for 50%-60% off list, leaving room to offer online bargains.

Supporting the start—and absorbing most of the investment—will be a massive advertising and promotional campaign drawing Web surfers to the site.

"We have to become a bousehold name," says Meyersdorf.

It's a radically different approach for nontheatrical titles, which account for 10%-15% of the video market.

"Until people know this is available on a mass level, the business is a zero," Meyersdorf adds.

Meyersdorf and his partner, Ira Berkowitz, predict that enough households will purchase cassettes, DVDs, and CD-ROMs to generate first-year sales of $7 million-$8 million—about half of Amazon.com's second-year revenue. Moreover, LearnAnything will be profitable from the start, they boast.

Amazon.com, which already does a significant video business, will be

(Continued on page 109)



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WIPO Bill Is Now Law

WASHINGTON, D.C.—The finishing touch for U.S. passage of the two World Intellectual Property Organisation (WIPO) treaties was put in place Oct. 28 when President Clinton signed the Digital Millennium Copyright Act.

The act implements legislation that brings U.S. copyright law into harmony with the two treaties, which protect copyrighted material on the Internet.

Clinton's action on the U.S.' WIPO blueprint plan follows ratification of the digital-age treaties by the Senate Oct. 21 (Billboard, Oct. 31). The U.S. is the first major power to ratify the treaties, which will require the ratification of 30 signatory nations before they go into effect.

On Oct. 27, the president also signed the Sonny Bono Copyright Extension Act, which amends U.S. copyright law by extending the term of copyright protection from life of the author plus 50 years to the international standard of life plus 70 years.

The act, however, is saddled with a compromise amendment offering "background music" licensing exemptions for qualifying restaurants, bars, and retail locations. It has already been criticized by European and Irish authors' and music publishers' groups, which, while welcoming the term-extension provisions, argue that the music-licensing exemptions in the amendment corrupt present rights (Billboard, Oct. 31).



Daydream Believer. MJJ Music/Will Smith Enterprises recording artist Tatyana Ali was recently presented with a gold record plaque for her single "Daydreamin'," from her debut album, "Kiss The Sky." Her new single, "Boy You Knock Me Out," was recently serviced to radio. Shown celebrating with Ali, from left, are Sheriff Ali, the artist's father; Rick Nuhn, VP of urban promotion at MJJ Music; Ann Carli, president of Will Smith Enterprises; Will Smith; Ali; Jerry Greenberg, president of MJJ Music; Omarr Rambert, A&R rep at Will Smith Enterprises; Patricia Bock, VP of pop promotion at MJJ Music; and Ken Komisar, VP of A&R at MJJ Music.

BMG Japan Taps 'Outsider' As President

BY ADAM WHITE

LONDON—It looks as if the "B" in BMG Japan is going to stand for "bicultural." Not only is the company's new president, Hidehiko Tashiro, from outside the music business, he has also spent some 15 years working in the United States.

"The Japanese market is in a transitional state," says Michael Smellie, senior VP of BMG Entertainment International Asia/Pacific, who announced the appointment (**Billboard*Bulletin*, Oct. 26**). "This is not a bad time to have an outsider's perspective." Appointing someone from outside the music industry to head a major label is extremely rare in Japan.

Tashiro, who has an extensive marketing background and takes the company reins Sunday (1), enters a music business experiencing a slump in a country dealing with recession.

Smellie estimates that music sales are down 3%-5% industry-wide compared with the previous year, despite the more optimistic spin of official production statistics. He notes that every major record company—including market leader Sony Music Entertainment (Japan), which suffered a dramatic 88.4% decline in net profits in the March-September first half (see story, page 8)—is being forced to adapt and find more efficient ways of operating, including cutbacks.

"You can see changes in all aspects of the business," says Smellie, who has been through comparable circumstances in previous posts at BMG and PolyGram. "The business is Westernizing but in a Japanese way. That's going to continue in a difficult market."

Tashiro, 55, was most recently U.S.-based president of IEI Corp., a unit of Imperial Enterprises, a direct marketing firm he founded 17 years ago. Prior to that, he worked for Franklin Mint in the U.S. and Japan, as well as at Jardine Matheson and Shiseido Cosmetics.

Smellie says that the decision to recruit from outside the music business was made possible by the extensive inside experience of BMG Japan executives such as Fun House president/Ariola Japan managing director Kazunaga Nitta and Arista Japan managing director Jack Matsumura.

"We felt comfortable with their knowledge of the record industry, so we weren't so worried about going outside," he says.

Tashiro's U.S. experience is an important asset, continues Smellie.

"All the senior management of BMG Japan are now bicultural," he says. "They have the ability to understand the needs, priorities, and perspectives of Western shareholders." The company will be more integrated into the BMG world, according to the Asia/Pacific chief.

"It will become much more part of the international Bertelsmann group," he says.

To reach this stage, BMG Japan has already been through consid-

(Continued on page 117)

MasterCard To Sponsor Brit Awards

BY DOMINIC PRIDE

LONDON—A new sponsorship deal with the credit card company MasterCard will help the Brit Awards reach a wider audience and underpins plans for a second yearly show, its organizers say.

The three-year deal, announced Oct. 26 (**Billboard*Bulletin*, Oct. 22**), will see close to 2 million pounds ($3.4 million) invested in the show. MasterCard replaces PolyGram-owned mail-order company Britannia Music, which has sponsored the event for the last 10 years.

The move is likely to encourage retailers, who have privately been unhappy about giving store space to promoting an event sponsored by a rival sales medium.

Paul Conroy, chairman of the Brit Awards Committee for the British Phonographic Industry and chairman of Virgin Records U.K., says, "There was no real bad feeling, but Britannia was Britannia. The retailers are very happy with this deal."

The switch from a national-based sponsor to a global brand is a significant step for the awards, which are syndicated internationally, and it could signify more international tie-ins for promotion.

MasterCard's brand and strong in-store presence will allow many more synergies at the retail level, the details of which remain to be discussed, says Conroy. Discounts and incentives for MasterCard users are ideas going into the melting pot at present, he says, stressing that nothing has been agreed upon.

"But it means more people are going to know about the Brits from opening their credit card bills," he says. The new sponsor, with a more serious image, also fits the show's changing image, says Conroy: "The Brits have grown up."

Rita Broe, MasterCard's regional head of marketing for the U.K. and the Republic of Ireland, says the company is planning, together with the banks that use its services, "a program of music-related marketing activities to maximize this sponsorship fully."

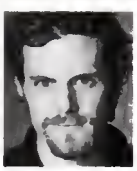
For the Brits '99, the same production team has been appointed. Lisa Anderson remains executive producer, while the show will be produced by Initial Film & TV with Malcolm Gerrie as executive producer. For the second year running, the event will be held in the London

(Continued on page 20)

EXECUTIVE TURNTABLE



FOOS



STORMS



URSO



PHILLIPS



ROBERTS



FINKLE



BIONDOLILLO



HIRSCH

RECORD COMPANIES. Garson Foos is promoted to senior VP of marketing at Rhino Records in Los Angeles. He was VP of marketing.

Tom Storms is named VP of A&R at Atlantic Records in Los Angeles. He was director of A&R at Polydor/A&M.

David J. Urso is named head of promotion at Private I Records Inc. in Los Angeles. He was owner of Music Business Consultants.

John Phillips is promoted to VP of marketing at Sony Wonder in New York. He was senior director of marketing.

William Roberts is named VP of finance at Trauma Records in Los Angeles. He was director of finance at EMI Music Publishing.

Amy Finkle is promoted to VP of creative operations and multimedia at Arista Records in New York. She was senior director of creative operations.

John "Stewart" Biondolillo is promoted to director of alternative promotion, East Coast, at Elektra Entertainment Group in New York. He was manager of alternative promotion.

Universal Records in New York promotes **Lisa Hirsch** to manager of artist relations/international liaison. She was promotion coordinator.

Thump Street Records in Pomona, Calif., names **Rick Aaron** VP of A&R. He was VP of A&R at Menes Records.

RCA Label Group promotes **R.G. Jones** to manager of marketing research and **Andrew Stines** to administrator of recording services and appoints **John Johnson** administrator of A&R and **Carole Ann Mobley** director of A&R. They were, respectively, administrator of national promotion, administrator of recording services, product manager at Barbara Orbison Enterprises, and director of A&R at Starstruck Entertainment.

V2 Records names **Randy Smith** Southwest regional promotion rep in Dallas, **Bryan Geronimo** mid-Atlantic regional promotion rep in Philadelphia, **Gary Franklyn** Detroit regional promotion rep, **Mark Rose** Northwest regional promotion rep in Seattle, **Ted Hoekstra** Chicago regional promotion rep, **Lorren Cornelius** St. Louis regional promotion rep, and **Tim Wallen** San Francisco regional promotion rep. They were, respectively, Southwest regional promotion rep at Giant/Revolution Records, national director of top 40 promotion at Giant/Revolution, regional promotion rep at DGC/Geffen, promotion manager at Sony/550, Chicago promotion rep at Interscope, Midwest promotion manager at DGC/Geffen, and San Francisco regional promotion rep at Capitol.

RELATED FIELDS. Barbara R. Goodman is named director in the global media at A.T. Kearney Executive Search in New York. She was VP/practice head at Raines International.



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Silvertone Issues Guy/Wells' Last Gig

BY CHRIS MORRIS

LOS ANGELES—The last concert performances by Buddy Guy and Junior Wells, one of the most enduring pairings in blues history, will see the light of day Nov. 10, when Silvertone Records releases the all-acoustic "Last Time Around—Live At Legends."



GUY, LEFT, WITH WELLS

The album was recorded March 22-23, 1993, at Legends, the Chicago Loop club operated by guitarist/vocalist and 1993 Billboard Century Award honoree Guy. It marked the last formal appearance by Guy and harmonica player/vocalist Wells, who died in January after a long struggle with cancer (Billboard, Jan. 31).

Guy and Wells, who were partnered together onstage and in the studio for nearly 30 years, were one of the most explosive combinations in blues. "Every time we'd play together, we both was full of fire," Guy recalls. "Every time they saw us to-

(Continued on page 27)

PBS Label Bows With Mancini Set

BY JIM BESSMAN

NEW YORK—The recently launched PBS Records has a fitting debut album in pop vocalist Monica Mancini's self-titled set, due Nov. 17, which features songs by her father, the late composer Henry Mancini.



MANCINI

As the concept behind the label (a joint venture between PBS and Warner Bros. Records) calls for albums with companion PBS performance specials, the disc will be accompanied by "Monica Mancini . . . On Record," which will air on PBS stations nationally during the network's December pledge drive.

The program was taped before an audience at the University of California, Los Angeles' Royce Hall, since Henry Mancini donated many of his famed film scores to its music school. Besides Monica's performances, the program features interviews with Mancini family friends, including Julie Andrews, Quincy Jones, Jack Lemmon, Paul Newman, Blake Edwards, and Andy Williams; she also duets with Johnny Mathis on "Dreamsville," which the two recorded for her album.

While the album—her first—and TV special introduce Mancini as a solo artist, she has long been a prolific studio and backup singer, having started at age 4. Now in her 40s,

(Continued on page 27)

Cox Heeds Diva Calling

Singer's Arista Set Makes Crossover Splash

BY MICHAEL PAOLETTA

NEW YORK—What becomes a diva most? According to Arista artist Deborah Cox, a diva is someone who is incredibly confident, exudes feminism, and wears it all the time.



COX

"I would call myself a diva in training," says the singer. "There are so many incredible divas that I've got to watch and learn from. I'll get it down—just give me a year or two."

It has been three years since the release of Cox's gold-certified debut on Arista; the self-titled album spawned a string of R&B/pop/dance crossovers, including "Sentimental" and "Who Do U Love," which have sold 353,000 and 554,000 units, respectively, according to SoundScan.

Now Cox is inching still closer to that much-coveted diva status with her sophomore album, "One Wish," which already has scored a crossover hit with its first single, "Nobody's Supposed To Be Here."

"When I first heard the demo I just knew that I had to record it," says Cox. "It had such a live sound to it, as well as a gospel feel that it truly inspired me. For me, this song was such a no-brainer to record."

Apparently, "Nobody's Supposed To Be Here" is also a no-brainer add at radio, where the song's strong

(Continued on page 20)

Polka Is Focus Of Heritage

Cleveland Imprint Issues 'Heroes' Set

BY JIM BESSMAN

NEW YORK—Cleveland International Records president Steve Popovich has launched a sister label, Our Heritage . . . Pass It On, to reflect the music of what he calls America's "ethnic Midwest."



BRAVE COMBO

Just out are the new line's debut releases, "Here Come The Polka Heroes Volume 1 (The Greatest Polka Album Ever!!!)," a multi-artist compilation, and "Rocco Scotti With The Rome Symphony," an album of standards by the beloved former Cleveland Indians "Star-Spangled Banner" singer that includes his rendition of the national anthem.

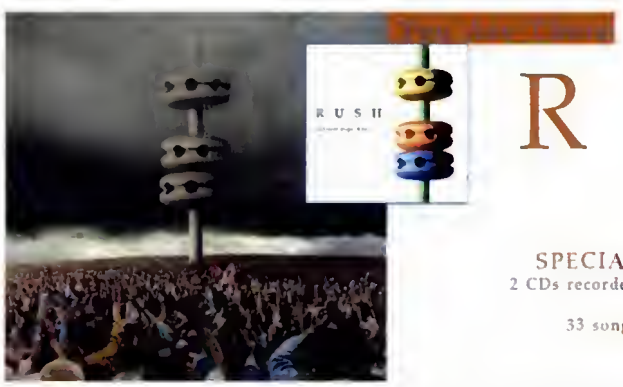
The polka collection continues Popovich's long-running crusade on behalf of the ethnic dance music genre and encompasses virtually the entire spectrum of polka styles.

"If anybody wants to know about polka, this is the definitive album to buy," says Popovich, noting its 29 featured artists, 74 minutes of music, midline price point of $13.98, end contact information

(Continued on page 99)



Monster Masks. The members of A&M's Monster Magnet cover up with the Heetseekers T-shirts given to them when their album "Powertrip" reached the No. 1 spot on the Heatseekers chart. The rock group, which is in the midst of a tour with Rob Zombie, played Oct. 28 in New York. Meanwhila, A&M is gaering up to serve radio with the title track as tha follow-up to tha band's mainstream rock hit "Space Lord." Joseph Kahn, who shot the well-received vidao for "Space Lord," returns to direct a clip for the new song. Pictured before e taping of "Pann & Teller's Sin City Spectacular," in the back row, from left, are Phil Caivano, Ed Mundell, and Tim Cronin. In tha front row, from left, are Dave Wyndorf, Jon Kleiman, and Joe Calandra. (Photo: Shawn Murphy)



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Acoustic Scenes Nurturing New Writers

A Revival Of Coffeehouse Forums Offers Support Out Of The Spotlight

BY LARRY FLICK

NEW YORK—Before discovering the Writers' Circle, Jim Brandmeyer almost gave up making music.

Based in Seattle, the fledgling folk singer/tunesmith was finding it increasingly difficult to stay focused and motivated in a city that he says hasn't always nurtured his creative vision.

"For a city regarded for having such a tight-knit musical community, it's an extraordinarily isolating place to be if you function outside the dominant sound of the scene," he says. "I was having such a hard time getting any kind of positive attention that I found myself seriously questioning my music."

But then he stumbled upon the Writers' Circle, a monthly showcase of left-leaning unsigned acoustic artists at Bill-Bob's, a local coffeehouse. "Not only did I find the emotional support and validation I desperately needed as an artist; I found a terrific avenue of testing my songs," he says.

The Writers' Circle is one of about a dozen grass-roots forums for budding acoustic-oriented artists that have popped up around the U.S. in the past year. Largely based in Midwestern cities, all of them provide performance opportunities during which unsigned artists are also encouraged to sell homemade cassettes or CDs.



BRANDMEYER

"It's a win-win situation for both sides," says Bob Thornton, talent coordinator for the Writers' Circle. "Our patrons get great entertainment, and the artists get an attitude-free place to play. We don't play games with artists the way a lot of other clubs do. Our goal is to be a humane showcase alternative."

As Milwaukee singer/songwriter Jenni Max sees it, these forums also let artists pursue their music without "migrating to overcrowded cities like New York and Los Angeles before they're ready to." The 22-year-old folkie has become a fixture at the Acoustic Alchemy, which features up to 12 new artists each month at Corky's, a local bar.

Other singer/songwriter forums around the U.S. include the Songwriter Series at A Different Light in New York; Tune Alley at the Cornbluth Inn in Fort Worth, Texas; New Artist Gathering at Mickey's in Des Moines, Iowa; and SongFest at the Dive in Denver.

In addition to live showcasing, several forums are also geared toward disseminating industry information and offering networking opportunities with A&R executives.

The Songwriters' Forum at Bor-

(Continued on page 22)



Art Rockin'. Danielle Howle, center, leads har band, the Tantrums, through a recant show outside the Musaum of Art in Columbia, S.C. Sponsorad by WARQ Columbia, tha event drew more than 1,500 people. It was tha latest stop in an ongoing tour in support of tha act's fina Daemon Records debut, "Do A Two Sabel." Futura gigs include a Thursday (5) showcase in New York featuring labelmatas Tarri Binion, 3-Finger Cowboy, and Bellaluna—as well as Daemon founder/president Amy Ray of Indigo Girls.

Columbia's Corey Hart Paints His Pop With Shade Of 'Jade'

NEW YORK—Corey Hart is finally content with the sound of his own voice.

He calls "Jade," his first album in more than two years, the "best-sung record of his career"—a declaration that would normally be dripping with bravado, were it not for the self-deprecating remarks that follow.



HART

"I cringe when I listen to some of my older records," he says with a shy grin. "I was a sloppy singer when I first started. I didn't have the control over my voice that I have now. I listen to this new record, and I can hear the growth and restraint—and that makes me proud."

The Columbia Canada collection, due in stores in that country Nov. 24, displays more than new vocal nuances from the artist who rose to teen-dream heights during the '80s with ditties like "Sunglasses At Night" and "Never Surrender." With its lively, rock-framed instrumental context, the project also reveals a formidably matured tunesmith whose knack for crafting immediately infectious pop hooks is now balanced with worldly, more philosophical lyrics.

"As with my past albums, 'Jade' is a reflection of my life, which has changed quite a bit over the last few years," he says, referring to the birth of his daughters India and Dante and his move from Canada to Nassau, Bahamas. "It's given me a fresh and extremely positive perspective."

And that perspective has given songs like "So Visible (Easy To Miss)," the album's first English-language Canadian single, a solid competitive edge. Since going to English-language Canadian radio Oct. 19, the track has gotten widespread out-of-the-box pop and AC airplay—most notably from CKFM (Mix 99) Toronto.

"It's a great tune that our listeners are responding to quite well," says Wayne Webster, music director at the station. "He remains an extremely vital artist."

Columbia Canada has also shipped "La-Bas," a faithful cover of Jean-Jacques Goldman's 1985 hit, to French Canadian stations. That track features duet vocals by Hart's significant other, French Canadian artist Julie Masse.

"It was completely natural for us to sing together, even though the song is miles away from our experience as a couple," says Hart of Goldman's tear-jerking tale of a young man leaving the love of his life in order to conquer a "brave new world."

Hart was inspired to record the song after a 1996 tour during which he would close with the French pop standard "Interlove." "The audience

(Continued on page 22)

More Xmas Music From Trans-Siberian Orchestra's 'Attic'; Mercury Has A Beauty



by Melinda Newman

'TIS THE SEASON: If Lava/Atlantic president **Jason Flom's** enthusiasm alone could sell records, **Trans-Siberian Orchestra's** (TSO) two Christmas albums would have already sold millions of copies.

As it is, TSO's first project, 1996's "Christmas Eve & Other Stories," was just certified gold, and the Oct. 20 release, "The Christmas Attic," is off to a strong start.

TSO is the brainchild of **Paul O'Neill**, former member of **Savatage**, who combines orchestral elements with guitar-driven rock to produce holiday music with an edge. "The Christmas Attic" is part two of a trilogy being developed by O'Neill that wraps traditional Christmas melodies around story lines developed by the artist. A number of guest vocalists contribute to the project, while the story arc is detailed in the liner notes even for the instrumental numbers.

"What's happening is that TSO is establishing itself as a franchise act," says Flom, noting that "Christmas Eve & Other Stories" was one of last year's top holiday-themed sellers. "What we've seen is that program directors the first year would spin 'Christmas Eve Sarajevo 12/24' [based on "Carol Of The Bells"] the last few days before Christmas, and then last year they added it earlier because they've seen the reaction."

Therefore, Lava is continuing to promote "Christmas Eve & Other Stories," from which "Christmas Eve Sarajevo 12/24" is taken, with "The Christmas Attic." Additionally, a radio single to all formats other than AC will feature "Christmas Eve Sarajevo 12/24" and "March Of The Kings" from the new album. AC radio will get "Christmas Eve Sarajevo 12/24" with the gentler "Christmas Canon," based on **Pachelbel's** canon.

"AC is an area where we haven't gotten a lot of exposure in the past because some of the music has guitars and is a lot harder than what AC usually plays," says Flom. He admits that some retailers are confused by the strategy. "People don't understand why we're focusing on the first album when the second one is coming out, but what we're seeing is that people who bought the first album earlier are now buying the first one as a gift for someone and are buying the second one for themselves. People buy Christmas albums in bunches. This gives us the ability to capitalize on co-op advertising and on the TV exposure for both albums."

Among the TV appearances slated are a Dec. 11 "Late Night With Conan O'Brien" performance, as well as features on CNN's "Worldbeat" and "Showbiz Today." An updated video for "Christmas Eve Sarajevo 12/24" will feature images of the century's biggest events. The two previous clips for the song highlighted events from 1996 and 1997 and received considerable attention from VH1 and MTV.

The third installment in the trilogy is slated for Christmas 2000. For Flom, the dream—and expectation—is that the albums will eventually sell millions. "Why not?" he asks. "There's no reason why they wouldn't unless they cancel Christmas."

IT'S A BEAUTIFUL THING: **Jim Fouratt** has formed Beauty Records, a new Mercury imprint. He remains a VP of A&R at Mercury. Initial signings are alternative singer/songwriter **David Clement** and Long Island, N.Y., trio **Sidedoor Johnnies**. Additionally, Beauty will handle Mercury act **Bush Tetras** and Manchester, England's **Vietnam Inc.**, a group signed to German PolyGram imprint Motor (better known as **Rammstein's** home base).

The label will use nontraditional means for marketing and promotion, with a strong reliance on new technologies, including the Internet. Distribution will be decided on an act-by-act basis, with both Clement's and Sidedoor Johnnies' 1999 releases slated to go through PolyGram's independent distribution arm, Independent Label Sales. Independent marketing, publicity, and promotion sources will be used to supplement Fouratt's and Beauty A&R coordinator **Bonnie Thurston's** efforts. If acts reach a certain level, Mercury's promotion team will step in to work the act.

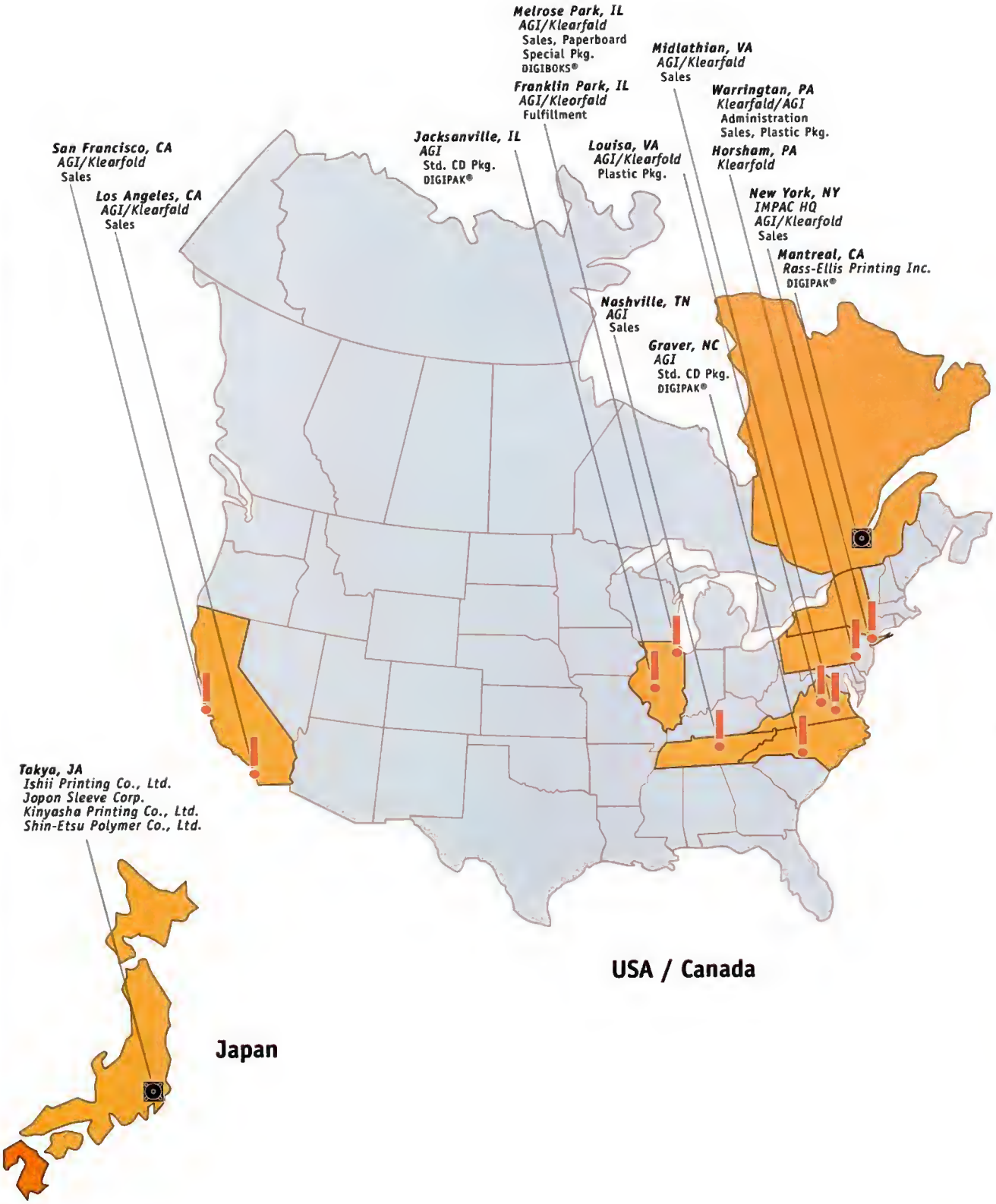
"How do you develop talent in the late '90s, when everything is so based on those first four weeks at radio? Beauty came out of that question," says Fouratt.

Clearly, starting any new venture with Mercury parent PolyGram's merger with Universal looming is fraught with tension, but Fouratt is forging ahead. "This deal has been in the works for over nine months. [Mercury Records Group chairman/CEO] **Danny Goldberg** gave it to me prior to all the merger stuff and told me to keep working on it," says Fouratt.

"What I tell the developing artists I'm working with is they should pay attention to what they have some control over, which is making the best record they can make," he continues. "What's going to happen? I don't know. [Universal Music Group chairman] **Doug Morris** isn't calling me, but we're making great records."

STUFF: **Mariah Carey's** "#1's," a greatest-hits set coming from Columbia Nov. 17, will feature four new potential chart-toppers from the singer. In addition to 13 No. 1 tracks, the collection includes her duet with **Whitney Houston** from the "Prince Of Egypt" set, "When You Believe"; "I Still Believe" (I'm sensing a theme here); "Sweetheart"; and "Whenever You Call," a duet with **Brian McKnight.**


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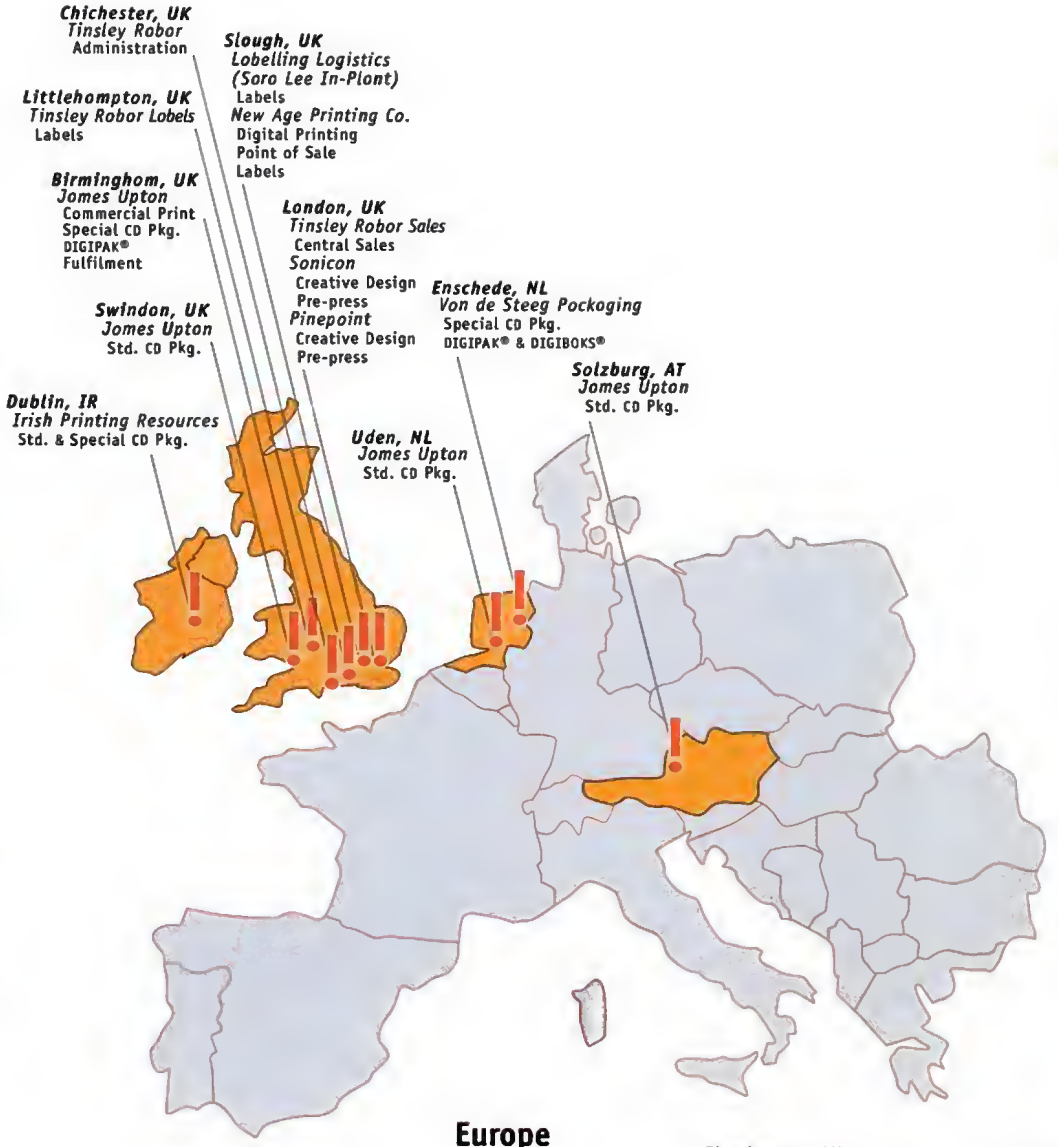
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Brit Davis, Geffen Records Director of Art Production says, "The visual advantage of direct-to-plate is remarkable." Its also environmentally friendly, which was important to the band Hole, who happen to be very eco-conscious. Since there is no film, there is no silver to dispose of, one of the most hazardous by-products of film. In addition, the process will enable customers to produce smaller orders more frequently, ultimately improving efficiency and decreasing shipping and storage costs.

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Loud Boy's Barnes Stretches Out On Post-Nylons Solo Set

BY CHARLES R. BOULEY II

LOS ANGELES—On the surface, it might appear that Los Angeles-rooted rocker Barnes has regressed in his career.

It was just several years ago that he was touring the world with Sarah McLachlan, Barenaked Ladies, and Jane Siberry. Now, he's more apt to be found performing in clubs. The switch in gears came after he left his slot as a member of the famed Nylons and hit the solo trail. In the end, however, it was a wise and necessary change—as evidenced by his eponymous solo debut.

Flexing a sound best described as U2's Bono meets Prodigy, the Loud Boy release—due in stores Dec. 8—offers an array of lyrically biting and musically invigorating tracks penned by the artist with assistance from Brad Daymond (Republica) and Jim Jacobsen (the eels).

Barnes' music is not sugar-coated. Set against music blending elements of electronica and rock, he reflects in an often confrontational manner on the rigors and anguishes of coming of age during the '90s.

"I sing about experiences," he says. "And I want these experiences to mean something to others. They're universal—about life, love, being accepted, finding one's place. We are more alike than we are different."

The album is already bringing Barnes widespread attention at college radio.

"We're banging the heck out of the song 'Boy With A Secret,'" says Jane Ropry, assistant music director at KRWW San Bernardino. "It has a real aggressive feel that our listeners dig. It's a real rebel-yell kind of record."

The album is also generating interest in Barnes' unique live show, which combines musical numbers with spoken-word passages.

The artist is handled by famed Los Angeles underground promoter Paul V.



BARNES

He says he wasn't interested in managing an artist, but "Barnes is the genuine article. Once you see him or experience the music, you're hooked."

The roots of Barnes' musical career stem back to his native Toronto, where he was raised after his family relocated from Austria. Upon joining the Nylons, he was thrust into the national spotlight on the strength of the hits "Kiss Him Goodbye" and "The Lion Sleeps Tonight." Even after leaving the group, Barnes became a regular on MuchMusic as a solo artist. He wanted to add more of a "punky edge" to his music and opted for California.

ELECTRIC SCENE

"I had been to L.A. several times with the Nylons and knew it was where I needed to be," he recalls. "The music scene for young people is so varied, so electric. I knew good things would happen here. And, I knew that I could start as a cottage industry in the music business and watch it turn into a mini-mansion."

While Barnes knows what it takes to generate commercial success, he claims to have purposefully swung in the opposite direction while recording his solo debut. And, in the end, there are no radio-minded songs on the set. Such overt disregard for commercialism may prove to be the album's biggest commercial asset.

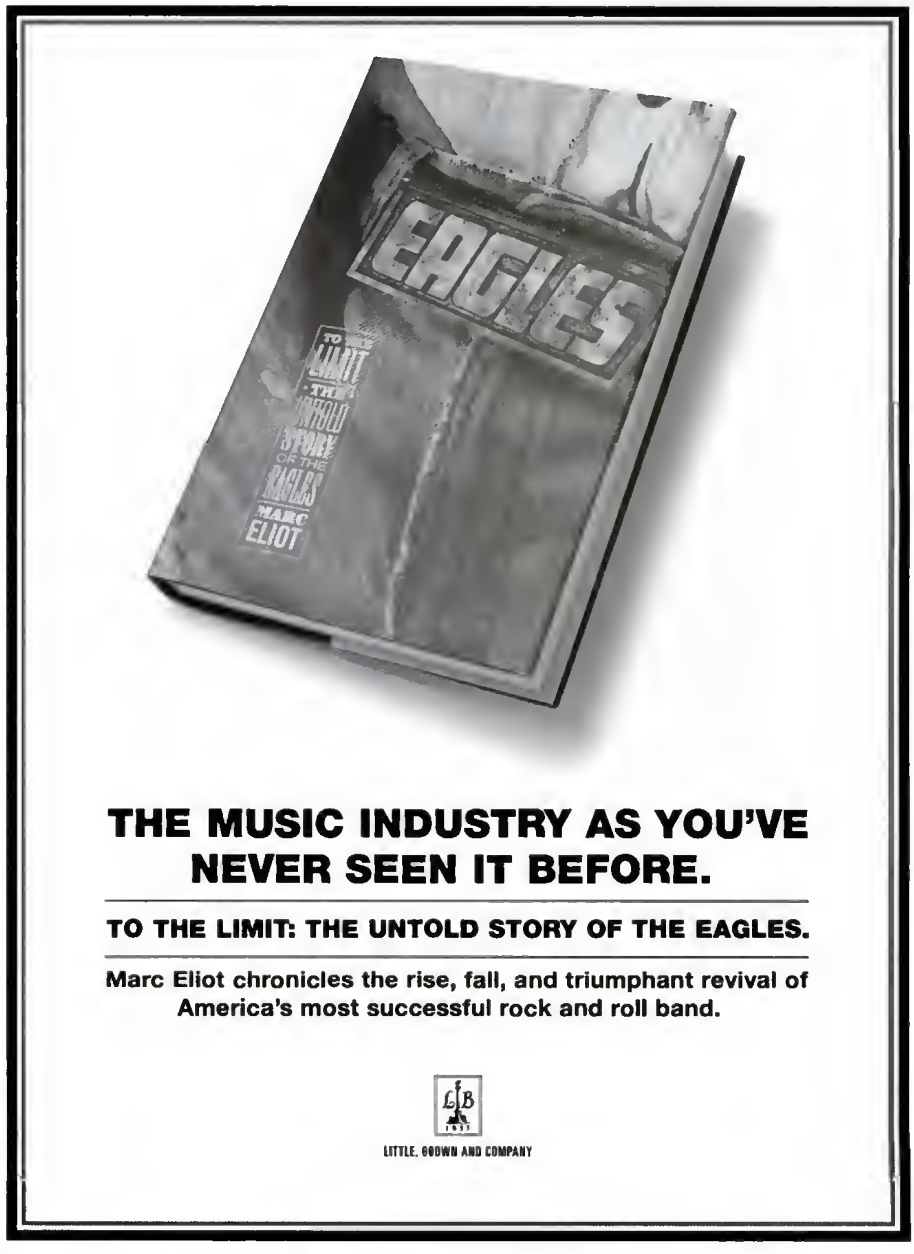
"There's nothing self-conscious about this album," says Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco. "There's a purity here that people will ultimately respond to. It also doesn't hurt that his songs are mighty catchy, almost in spite of himself."

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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross / Ticket Price(s)	Attendance / Capacity	Promoter
GARTH BROOKS TRISHA YEARWOOD	Orlando Arena Orlando Fla	Oct. 21-25	$1,698,300 Gross Record $20	85,300 five sellouts	Varnell Enterprises
CELINE DION ANDRE-PHILIPPE GAGNON	Thomas & Mack Center University of Nevada Las Vegas Las Vegas	Oct. 16	$1,176,721 Gross Record $101 25/$35 25	17,013 17,642	Caesars Palace
JIMMY BUFFETT & THE CORAL REEFER BAND	Irvine Meadows Amphitheatre Irvine Calif	Oct 9-11	$1,120 650 $60/$39/$22	30,644 30 704 two shows one sellout	Avalon Attractions
CELINE DION ANDRE-PHILIPPE GAGNON	America West Arena Phoenix	Oct 25	$895,343 $65/$49 50/$29 50	17,489 sellout	Evening Star Prods
CELINE DION ANDRE-PHILIPPE GAGNON	Arrowhead Pond Anaheim Calif	Oct 22	$823,845 $75/$50/$35	16,043 sellout	Nederlander Organization
MANA	Greek Theatre Los Angeles	Oct 16-17	$555,325 $56 25/$51 25/ $39 25/$33.25	12,324 two sellouts	Nederlander Organization
JANET JACKSON USHER	Hartford Civic Center Hartford, Conn	Oct 3	$504,109 $66 25/$46 25/ $26 25	10,733 12,500	Metropolitan Entertainment Group
BOB DYLAN/JONI MITCHELL DAVE ALVIN & THE GUILTY MEN	United Center Chicago	Oct. 25	$469 090 $50/$40/$30	9,946 sellout	Jam Prods
REBA MCENTIRE/BROOKS & DUNN TERRI CLARK DAVID KERSH	Bryce Jordan Center, Penn State University University Park, Pa	Oct 24	$450,329 $44 50	10,712 sellout	Starstruck Promotions
RICKY MARTIN	Arrowhead Pond Anaheim, Calif	Oct 24	$446,805 $55/$40/$30	10,745 sellout	Nederlander Organization

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LITTLE, BROWN AND COMPANY

DEBORAH COX HEEDS DIVA CALLING

(Continued from page 13)

presence has translated into healthy sales of "One Wish."

The album reached No. 94 on The Billboard 200 in the Oct. 31 issue, making Cox a Heatseeker Impact artist; this issue, it climbs to No. 78. It entered the Top R&B Albums chart three weeks ago at No. 25 and climbs to No. 19 this issue. According to SoundScan, more than 43,000 units have been sold.

"We are definitely doing things a bit differently with the new album," says Lionel Ridenour, senior VP of black music at Arista Records. "By that, I mean that while we are very pleased that Deborah's debut album went gold, we feel that that was based on a few songs rather than the full development of an artist.

"Because of that, we weren't able to go the distance," he adds. "Now we've got a spectacular record, and everything is falling into place."

Noting its momentum, Ridenour says that the album has increased in sales every week since its Sept. 29 release. "This past week alone we sold 15,000 copies, and this should only increase as we head into the holiday season," he says.

Vinnie Birbiglia, merchandise manager of music at the Albany, N.Y.-based Trans World Entertainment, radiates similar optimism.

"Deborah has always been a great singles seller," he says. "But this new single will be her breakthrough single. For us, it is her first single that is actually selling albums. In fact, last week's sales of 'One Wish' were double that of the previous two weeks."

As for "Nobody's Supposed To Be Here," which was released Sept. 11 and has sold 152,000 units, according to SoundScan, Ridenour says that "single sales confirm what radio told us: It's a top 10 single in markets where it's receiving double-digit radio plays."

Stations like WBLS and WRKS New York, WVAZ and WGCI Chicago, and KKDA Dallas came in strong early on. Helping fuel the fire is the Darren Grant-lensed video, being aired on BET, VH1, and the Box.

For the week of Oct. 19-25, Broadcast Data Systems reports that "Nobody's Supposed To Be Here" received 161 spins at top 40 stations and 2,165 at R&B outlets.

"It's a beautiful song that also happens to be a traditional R&B ballad, and the public is responding to it," says Maxx Myrick, PD at adult R&B outlet WVAZ (Z103).

This issue, the single jumps from No. 17 to No. 10 on the Hot 100 and from No. 2 to No. 1 on Hot R&B Singles. On the club front, the Hex Hector remixes of the song reached No. 1 on the Hot Dance Music/Club Play chart in the Oct. 24 issue.

Two earlier Cox songs—"Who Do U Love" and "Things Just Ain't The Same" (from Arista's "Money Talks" soundtrack)—also reached No. 1 on Hot Dance Music/Club Play, in the issues of March 2, 1996, and Sept. 6, 1997, respectively.

"We've been playing [the club mixes of] 'Things Just Ain't The Same' since December of last year," says Andy Shane, music director at top 40/dance station WKTU New York. "It's been in power rotation at the ststion since May, and it has minimal burn. The song has been an absolute home run for the station."

Shane makes similar remarks about the new single. "We've been playing it for a few weeks now, and early results look like it's going to be another strong record for the station," he says.

On Dec. 11, Cox, who hails from Toronto, will perform at WKTU's Christmas event, Miracle on 34th Street, at the Hammerstein Ballroom in New York.

Prior to that, Cox—who is booked by both Mark Katz at Renaissance Entertainment and Jeff Frasco at William Morris and managed by the L.A.-based office of Miguel Melendez and Qadree El-Amin—has numerous performances and appearances set. These include a show Nov. 7 at South Amboy, N.J.'s Club Abyss and appearances Nov. 12 on "Live With Regis & Kathie Lee," Nov. 14 at WGCI's awards show, Nov. 16 at Essence magazine's Men's Issue Event, and Dec. 4 at the opening of the Virgin Megastore in Orlando, Fla.

Amid all this activity, Cox is already thinking about her next album for Arista.

"I have so many ideas, but one thing is certain," she says. "It will be even more diverse than 'One Wish.' That you can count on."

Assistance in preparing this story was provided by Chuck Taylor.

MASTERCARD TO SPONSOR BRIT AWARDS

(Continued from page 10)

Arena in the city's Docklands area.

The event will take place Feb. 16, 1999, with London regional TV company Carlton broadcasting a two-hour edit of the show nationally on the ITV network the next day.

The assured investment will "allow us to put extra money into the staging," says Anderson, a factor that could help increase the show's overseas ratings, a top priority for '99. Eagle Rock, which handled sales for this year's show, will also be selling the TV rights for the Brit Awards 1999.

"We're going up and up in terms of the time slots we get," says Anderson. "Everyone keeps coming back for repeats."

A key aim this year will be to get a higher presence in the U.S. market. Last year the awards program was shown by ABC in a non-prime-time slot and later broadcast on cable by MuchMusic USA.

The new arrangement was made by the sponsorship company Music Innovations, which was given a brief to find a sponsor by the committee. MasterCard came close to the top of the list, and its involvement in sports and other large events on a worldwide level was a deciding factor in choosing the credit card brand over other potential sponsors.

"It's a good thing for music in general that we're doing so well," says Conroy. "And also, there's been a tremendous swing toward British music worldwide in the last few years." A deal with MasterCard adds weight to plans announced earlier this year for a "summer Brits" to create interest in music at a time when sales normally flag.

"It's still early days," says Conroy about those plans. "Whether it's next year or the year after is in the lap of the gods."

The switch in sponsors with the Brit Awards is the second change of an awards sponsor this year: The Mercury Music Prize changed its name to the Technics Mercury Music Prize after the original backer, Mercury Communications, changed its name to that of its parent, Cable & Wireless, and withdrew its support.



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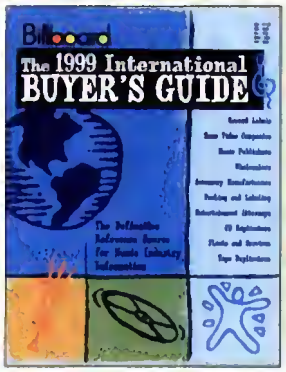
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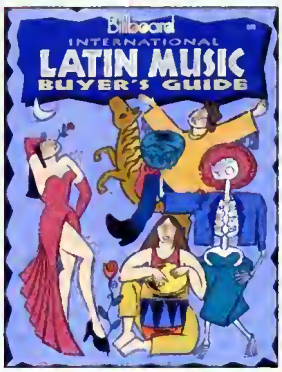
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ACOUSTIC SCENES NURTURING NEW WRITERS

(Continued from page 14)

ders in New York, for example, actually functions more as a mini-seminar, with guest speakers and a panel discussion. After quizzing industry experts, fledgling artists are given the chance to either perform or play one prerecorded song for evaluation by the featured speakers.

"Our last forum featured Gordon Chambers [who wrote Brownstone's "If You Love Me," among other pop and R&B hits], and it wound up running more than two hours over the time we allotted for the event," says Sonja Elise Freeman, who coordinates the event, held the first Friday of each month. "It was informative and intimate—and it was so gratifying to see the energy of everyone involved."

So far, these forums haven't generated a rush of label interest—and that suits many of the artists involved just fine.

"I'm not necessarily interested in that kind of scenario right now," Max says. "I prefer to use this as a learning experience."

Lisa Lark, an artist who also regularly plays at Acoustic Alchemy, agrees. "Odd as it may sound, I'd much rather make my mistakes in front of an audience at the Alchemy than in front of some hotshot label rep who would never deal with me based on one iffy impression."

Currently gigging in support of "Into The Light," a disc on her own Lavalamp Records, Lark adds that the true essence of these forums would be tainted if they were to become an A&R hunting ground.

"There are so few places for musicians to play—and I mean that in the purest sense of the word," she says. "It would be such a drag if the tension of the business were to rear its head here."

Still, the influx of label interest appears imminent. A Different Light's Songwriter Series and Tune Alley in Fort Worth have begun to draw minor indie-label interest. In fact, Tina Alvarado has begun to court several regulars at Tune Alley for a potential multi-act compilation for Houston's Reptile Records.

"I feel like I've stumbled onto a gold mine," she says. "I've been going to these showcases since they started last March, and I've been continually amazed at the high caliber of talent. I wish I had the bank account to snap everyone up before some smart major-label guy gets a clue and signs them all."

Until then, artists like Brandmeyer are happy simply to show up and play. "I've written some of my best songs since having discovered this outlet," he says. "It's amazing how a little support can unlock your brain and open you to endless possibilities."

HART

(Continued from page 14)

response was incredible," he recalls. "I would promise [the audience] almost every night to find the nerve to finally record a French song. It was a little intimidating but surprisingly fun."

While the singer is happily developing stronger ties with his French Canadian audience, he's equally pleased that "Jade" will be issued in the U.S. on 550 Music/Epic next spring. It will be his first release here since 1992's disappointing "Attitude & Virtue" on Sire. The stateside version of the album will likely feature several songs from Hart's 1996 eponymous set—including the top 10 Canadian hit "Black Cloud Rain."

He concedes that some of the newfound interest here has been triggered by his participation on Celine Dion's album "Let's Talk About Love," for which he wrote and produced "Where Is The Love" and "Miles To Go (Before I Sleep)."

"It was an incredible opportunity that put me on an even footing with the label," says the artist, whose songs are published by Saphir Music (SOCAN). "It also reminded people who might have forgotten about me that I'm still here—and that I'm still capable of writing good songs."

Before he focuses on reigniting U.S. interest, Hart will embark on an extensive promotional trek across Canada that will balance radio visits with a handful of live showcases. A world tour is being eyed for next spring and summer.

"Basically, we're putting him back in touch with people on a grass-roots level," says Nat Meranda, managing director of Columbia Canada. "He's his own best salesman. He's as charming as can be, and he's passionate about his music in a way that's completely contagious."

Hart, who is managed by Bruce Brault, says such passion has come easily to him.

"Creating music and having my own family have been my life's purpose for as long as I can remember," he says. "I love writing songs, dreaming about love, searching for truth and happiness. These forces have always resonated through my songs."

The album's rock-edged title track speaks perfectly to those forces. "It's a very romantic song," Hart says. "Not in the sense of chocolates and a candlelit dinner, but in terms of where you would go for someone. It feels like the heartbeat of this album. The other songs work as tributaries, flowing to this song as the center—the underpinning of the record."

LARRY FLICK

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SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

'MAIL' BONDING: The Hollywood love triangle that made "Sleepless In Seattle" such a hit—director **Nora Ephron** and stars **Tom Hanks** and **Meg Ryan**—are reuniting for "You've Got Mail," which also happens to be a romance story. Given that Epic Soundtrax's "Sleepless In Seattle" soundtrack rocketed to the top of The Billboard 200 and has sold more than 4 million copies since its 1993 release, all ears are now on the music from "You've Got Mail."

Ephron, who served as executive producer on the "You've Got Mail" album, due Dec. 8 on Warner Sunset/Atlantic, says although the movie's music has little in common with that of "Sleepless," the song selection for each began with the same premise.

"When you put music in a movie, you try to find one or two songs you can start out with that make you understand something about the music you want to use," she says.

For "Sleepless," those songs were the **Joe Cocker** version of "Bye Bye Blackbird" and **Jimmy Durante**'s rendition of "As Time Goes By." Those numbers set the pace for a series of standards performed by unlikely artists, Ephron says.

For "You've Got Mail," the core song is "Tomorrow" from the musical "Annie"; Ephron says it's sung "more or less off-key" by an 8-year-old in the movie.

"We started thinking about songs that were almost a little teeny bit children's songs, songs that would work for adults and children simultaneously," she says.

That mind-set led them to the late singer/songwriter **Harry Nilsson's** "The Puppy Song," which opens the film; Ephron says it "has the same innocence as some of the early **Beatles** stuff."



The soundtrack also includes two other Nilsson songs, "Over The Rainbow" and "Remember Christmas," plus a **Sinéad O'Connor** reading of Nilsson's "The Lord Must Be In New York City," which takes on a dramatically different sensibility from its association with "Midnight Cowboy."

The set also includes a new song by **Carole King** that she co-wrote with **Carole Bayer Sager**. That song closes the film in precisely the mood that Ephron hopes to leave viewers with.

"It is so simple and charming you could sing it to a child," she says. "It has all the innocence that we were looking for in the movie." Atlantic will ship "Anyone At All" to mainstream AC radio early this month.

"Consumers are viewing this as the next logical step of 'Sleepless In Seattle,' so we are going to try to pick up where that film and soundtrack left off," says **Darren Higman**, VP of soundtracks at Atlantic.

Higman says Atlantic will be piggybacking on to promotions in the works by the film company Warner Bros., which include press junkets, screenings in the top markets, and a VH1 special. Additionally, given the film's title, Atlantic and Warner Bros. are focusing heavily on Internet promotions. Atlantic will have a dedicated soundtrack area complete with soundclips, links back to the label's site, and direct sales on both the movie's World Wide Web site (www.youvegotmail.com) and in the "You've Got Mail" area of America Online (keyword: You've Got Mail), which made the title slogan famous. **Nikke Slight**, Atlantic VP of new media, says both areas will launch in early November and will include contests and other content to drive traffic.

PRODUCTION NOTES: BMG label CMC International Records has pounced onto the soundtrack scene with the soundtrack to Universal Pictures' "Chucky Gets Lucky," the fourth installment in the "Child's Play" camp-horror series and the first for the label. The album, released Oct. 6, contains previously unreleased tracks from **Slayer**, **Coal Chamber**, **kidneythieves**, **Powerman 5000**, and **Static-X**.

On Oct. 27, 15 years after the film's debut, Nonesuch released a new digital recording of composer **Philip Glass'** score to **Godfrey Reggio's** "Koyaanisqatsi." The new recording contains 20 minutes of music that wasn't on the original album.

Road warrior **Dee Snider** continues his U.S. tour in support of the film "Dee Snider's Strangeland" and its soundtrack. The album, which TVT Records released Sept. 29, includes a new track by a reunited **Twisted Sister**, "Heroes Are Hard To Find," plus covers of several classic Twisted Sister tunes and new material from **Coal Chamber**, **Snot**, and **Sevendust**.

BILLBOARD'S HEATSEEKERS® ALBUM CHART

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

NOVEMBER 7, 1998

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST — IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★ ★ ★ NO. 1 ★ ★ ★	
1	2	15	**FIVE** ARISTA 19003 (10.98/16.98)	FIVE
2	NEW ▶		**FATBOY SLIM** SKINT 66247*/ASTRALWERKS (10.98/16.98)	YOU'VE COME A LONG WAY, BABY
3	4	11	**JENNIFER PAIGE** EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
3	3	5	**SHAKIRA** SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
5	NEW ▶		**REBECCA ST. JAMES** FOREFRONT 25189 (10.98/15.98)	PRAY
6	NEW ▶		**GHETTO MAFIA** RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
3	3	15	**TRIN-I-TEE 5:7** B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
8	NEW ▶		**THE JON SPENCER BLUES EXPLOSION** MATADOR 95566/CAPITOL (16.98 CD)	ACME
3	3	5	**LEE ANN WOMACK** DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
10	10	5	**THE FLYS** DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
18	3	17	**CLEOPATRA** MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
12	8	9	**TATYANA ALI** MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
13	9	36	**JAGGEO EDGE** SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGEO ERA
14	14	4	**TYRESE** RCA 66901* (9.98/13.98)	TYRESE
15	12	16	**EVERYTHING** BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL
16	11	4	**WILL DOWNING & GERALD ALBRIGHT** VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
17	16	17	**BLACK EYED PEAS** INTERSCOPE 90152* (10.98/16.98)	BEHIND THE FRONT
18	13	9	**KEB' MO'** OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
19	15	4	**UNKLE** MO WAX/LONDON 540970*/ISLAND (10.98 EQ/16.98)	PSYENCE FICTION
20	18	11	**THE WILKINSONS** GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
21	NEW ▶		**EELS** DREAMWORKS 50052/GEFFEN (16.98 CD)	ELECTRO-SHOCK BLUES
22	20	5	**TRICK DADDY** SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM
23	30	9	**ELLIOTT SMITH** DREAMWORKS 50048*/GEFFEN (8.98/12.98)	XO
24	25	28	**ELVIS CRESPO** SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
25	17	17	**RICH MULLINS AND A RAGAMUFFIN BAND** MYRRH/WORD 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. © 1998, Billboard/BPI Communications.

26	NEW ▶		**PETER WHITE** COLUMBIA 69013 (10.98 EQ/16.98)	PERFECT MOMENT
27	26	2	**KATHY TROCCOLI** REUNION 10007/JIVE (10.98/16.98)	CORNER OF EDEN
28	22	5	**BIG TYMERS** CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2
29	31	2	**VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR** TYSCOT/NEW LIFE 43117/VERITY (10.98/16.98)	ANY DAY
30	26	43	**SEVENDUST** TVT 5730 (10.98/15.98)	SEVENDUST
31	NEW ▶		**NEW RADICALS** MCA 11858 (8.98/12.98)	MAYBE YOU'VE BEEN BRAINWASHED TOO.
32	25	6	**YOLANDA ADAMS** VERITY 43123 (10.98/16.98)	SONGS FROM THE HEART
33	26	14	**LINK** RELATIVITY 1645 (10.98/15.98)	SEX DOWN
34	24	5	**CHRIS RICE** ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98)	PAST THE EDGES
35	24	3	**TRAPP** DEFF TRAPP 5671 (11.98/16.98)	YOU NEVER HEARD
36	27	3	**LOCAL H** ISLAND 524549 (10.98 EQ/16.98)	PACK UP THE CATS
37	19	8	**HEATHER NOVA** BIG CAT/WORK 67953/EPIC (10.98 EQ/16.98)	SIREN
38	NEW ▶		**BURLAP TO CASHMERE** SQUINT 541013/A&M (8.98 EQ/12.98)	ANYBOOY OUT THERE?
39	NEW ▶		**GRUPO LIMITE** RODVEN 559468/POLYGRAM LATINO (9.98 EQ/16.98)	DE CORAZON AL CORAZON
40	38	27	**ROY D. MERCER** CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
41	32	4	**BAD AZZ** PRIORITY 50741* (10.98/16.98)	WORO ON THA STREET
42	45	7	**SUSAN TEDESCHI** TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
43	36	2	**JOE PESCI** COLUMBIA 69518 (11.98 EQ/16.98)	VINCENT LAGUARDIA GAMBINI SINGS JUST FOR YOU
44	46	25	**ALEJANDRO SANZ** WEA LATINA 20281 (9.98/14.98)	MAS
45	39	6	**RICK BRAUN** ATLANTIC 83141/AG (10.98/16.98)	FULL STRIDE
46	35	43	**AVALON** SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
47	33	13	**THE W'S** FIVE MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
48	RE-ENTRY		**98 DEGREES** MOTOWN 530796* (8.98 EQ/14.98)	98 DEGREES
49	NEW ▶		**GODSMACK** REPUBLIC 53190/UNIVERSAL (8.98/12.98)	GODSMACK
50	RE-ENTRY		**CHARLIE ZAA** SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98)	UN SEGUNOO SENTIMIENTO

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BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

MONSTER MASH: Former **White Zombie** Sean **Yseult** has undergone a netherworldly transformation into **Devil Doll**, the front person—better yet, front freak—of the campy horror/surf act **Famous Monsters**.



Bone Breaker. L.A. local Eleni Mandell's Mr. Jones Records debut, "Wishbone," is threatening to break from the underground with strong word-of-mouth and critical praise (Billboard, Declaration of Independents, Oct. 24). In addition to contributions to films such as the Woody Harrelson/Elisabeth Shue starrer "Palmetto" and "Heavy" with Liv Tyler, the artist has recorded songs for "Boys" and "Johnny Skidmarks." Mandell, who is managed by Bill Graham Management's Los Angeles office, plays Wednesday (4) at Luna Park in West Hollywood.

Along with rhythm guitarist **Katie Campbell** (aka **Vampire Girl**) and drummer **Carol Cutshall** (aka **She-Zilla**), the Monsters have set out for nothing less than world domination with instant classics such as "Murder Beach U.S.A," "Satan Sends A Rat," and "Oui, Monstre, Oui" from their Bong Load debut, "In The Night!"

Though Yseult and the gang have been befuddling reporters by staying in character—à la **Spinal Tap**—during interviews, she cut us a break to talk about the ins and outs of monsterdom.

"I've always been obsessed with horror movies," she says, "but this was really more influenced by Saturday-morning cartoons: 'Groovy Ghoulies,' 'Scoobie Doo,' 'Josie & The Pussycats.'"

Former partner-in-crime **Rob Zombie** has been on a similar bent with his "Hellbilly Deluxe" solo album and Zombie a Go Go imprint, which includes material from **the Bomboras** and **the Ghastly Ones** (Billboard, July 25).

When asked about the retro-ghoul jag that was apparently running rampant through the White Zombie camp, Yseult chalks it up to happenstance.

"Yeah, it's funny; that was a really weird coincidence," she says. "Rob and I weren't in cahoots at all."

In fact, in 1994 Yseult recorded a Famous Monsters 7-inch for the Bellingham, Wash., indie Estrus with Campbell and another drummer.

At the time, White Zombie's contract prohibited such nocturnal side projects, but Yseult, who was experiencing a fit of stir craziness, recorded the album on a lark anyway.

When she once again felt the itch to pen surf songs this year, she approached Estrus, which had too many releases on deck to turn "In The Night!" around before Halloween. Bong Load was happy to oblige.

The act, which is booked by San Francisco-based Easy Action, recently completed a series of dates with **Man Or Astro-Man?** and is planning a West Coast tour for December.

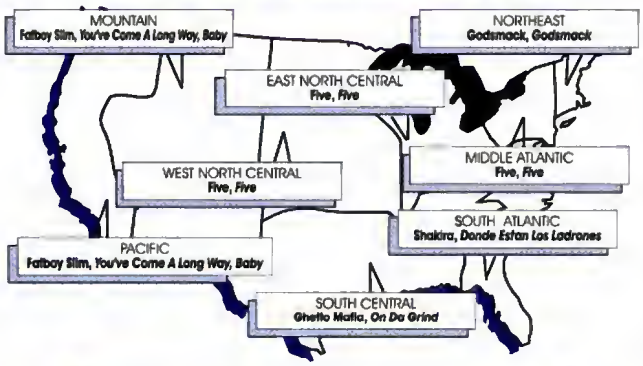
"There's a high element of glamour and a cocktail jet-setting thing that goes along with the cartoon image," says Yseult. "It's a bit like a lounge show. Bad jokes are told, horror gifts are thrown into the audience. It's silly but very fun."

ROADWORK: Big Deal pop rock act **Splitsville** will spread the infectious grooves found on its latest album, "Repeater," to Cedar Falls, Iowa, Nov. 18; Minneapolis Nov. 20; and Lincoln, Neb., Nov. 22.



Gold Standard. DJ Pramiar, Pete Rock, and other hip-hop luminaries sat in on production for "Matropolis Gold," the debut album from All City. The act, which is made up of Greg Valentina and J. Mega, hails from Brooklyn, N.Y. "Metropolis Gold" is due Tuesday (3).

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10. **Lee Ann Womack** Some Things I Know



Khaleel Watching. Bob Khaleel has dropped his Bronx Style Bob moniker in favor of his surname for his latest project on Hollywood Records, "People Watching." The album, which bows Jan. 12, 1999, is showing promise with the single "No Mercy," getting airplay on Los Angeles stations KROQ and KCRW. The album features guest artists ranging from Fishbone's Angelo Moore and Norwood Fisher to Poe and former Jellyfish members Eric Dover, Jason Faulkner, and Roger Manning.

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▶ **R.E.M.**
Up
PRODUCERS: Pat McCarthy, R.E.M
Warner Bros. 47112
The band that defined college rock—and led its spillover into the mainstream in the early '90s—approaches the new millennium with a record of many firsts: the first R.E.M. album without drummer Bill Berry, the first with co-producer Pat McCarthy, and the first with printed lyrics. More significant, it is the first R.E.M. release without a musical focus—a record that sounds as if the group was sulking all the way through it. The few memorable moments here include the catchy rocker "Lotus," the Leonard Cohen-derived "Hope," and the obvious single "Daysleeper"—the only track that harks back to earlier periods in the act's sonic history. Elsewhere, "Up" is anything but. An album that, depending on the band's future, will be remembered as either a denouement or an unfortunate—if necessary—indulgence.

THE COMPLETE RECORDING
Follies
PRODUCER: Robert Sher
TVT Soundtrack 1030
Stephen Sondheim's brilliant 1971 score, a bittersweet flashback to Broadway's "Great White Way" years, got a rave revival at Millburn, N.J.'s Paper Mill Playhouse earlier this year. There are several "Follies" albums out there, including a truncated original-cast album on Capitol and a concertized version years later from RCA Victor. This two-CD rendition, featuring a star-studded cast, solidifies the masterpiece status that "Follies" enjoys. As a bonus, eight delightful songs that were dropped from the 1971 production—many of which have made appearances on other Sondheim releases—are part of this album's finale in their original orchestrations by Jonathan Tunick, who conducts the proceedings.

R & B

▶ **FAITH EVANS**
Keep The Faith
PRODUCERS: Faith Evans, others
Bad Boy/Arista 73016
Faith Evans has the kind of voice that soothes the soul. Her sophomore album, "Keep The Faith," fully expands on her debut, proving that a true vocalist only gets better with time. Many of the tracks—such as "No Way" and "Lately I"—are strong in content yet softened by Evans' smooth touch. Others, like the infectious, would-be dance track "Love Like This" and the autobiographical "Life Will Pass You By," offer candid insight into the mind-set of an artist who seems to be mindful of her future. Other noteworthy tracks include the romance-driven "Sunny Days" and "My First Love."

COUNTRY

▶ **BILLY RAY CYRUS**
Shot Full Of Love
PRODUCERS: John Kelton, Keith Stegall
Mercury Nashville 314-558 347
Billy Ray Cyrus has come a long way since "Achy Breaky Heart," and it's a positive journey. With "Shot Full Of Love," his sixth album, Cyrus displays a growing maturity and emerging musical sensibility. Keith Stegall, who has quietly become one of Nashville's most respected and influential producers, gives Cyrus a musical depth he hasn't shown before. In addition, Stegall—along with "Strawberry Wine" co-writer Gary Harrison—wrote "The American Dream," a dramatic anthem that should serve Cyrus well. The song level throughout is uniformly high, with contributions from such top-level Music Row tunesmiths as Bob DiPiero, Al Anderson, Bob McDill, and Billy Falcon. This album should finally disavow Cyrus' early reputation as a novelty act.

SPOTLIGHT



SINEAD LOHAN
No Mermaid
PRODUCER: Malcolm Burn
Interscope 90199
Emerald Isle singer/songwriter Sinead Lohan debuts internationally with a gorgeous, sparkling record that showcases her crystalline voice, her inspired songcraft, and a refreshing approach toward orchestration (the latter probably aided by multifaceted producer Malcolm Burn). With insights into matters of the heart that rival Fiona Apple's searing "Tidal" and a pliant voice that lends itself equally to forceful rockers and delicate, breathy ballads, Lohan comes on like a veteran of the craft. Highlights of a consistently appealing album include the title track, which is laden with powerful, seafaring images and an intoxicating groove; the uptempo "Whatever It Takes" and "Diving To Be Deeper"; the rhythmically sinuous "Whether Or Not"; and the melodic gems "What Can Never Be" and "Out Of The Woods." Having moved Joan Baez to cover two of her songs and Sarah McLachlan to invite her onstage during this year's Lilith Fair, Lohan is now poised to carry the torch for a country that has yielded some of the planet's best sounds. An album of splendid beauty.

SPOTLIGHT



BECK
Mutations
PRODUCERS: Nigel Godrich, Beck Hansen
DGC 25309
On his third major-label album, the artist who better than anyone else this decade has synthesized the various strains that make up cutting-edge music—hip-hop beats, creative sampling, savvy production, and good writing—mutates into a psychedelic song purveyor in the spirit of Syd Barrett, Donovan, or Elliott Smith. A dark, lugubrious album that couldn't be more different from predecessors "Mellow Gold" and "Odelay," "Mutations" plays like a bedroom record for the disaffected, with self-pitying titles like "Nobody's Fault But My Own" and sparse, acoustic textures. Coming from a lesser tunesmith, such a career detour might not go over with fans, but Beck draws from his ample store of songwriting talent to come up with convincing, passionate numbers like the moody "Lazy Files," the countrified "Canceled Check," the drunk waltz "We Live Again," and the catchy shuffler "Bottle Of Blues." A masterful plot twist by one of the most adventurous artists in recent memory.

SPOTLIGHT



SHARON RILEY & FAITH CHORALE
Life Is
PRODUCERS: Roger Ryan, Fred Hammond, Sanchez G. Harley
EMI Gospel 13558
Toronto native Sharon Riley and Faith Chorale make a dramatic debut, displaying both the heart of gospel and heads totally in touch with the R&B and pop of today. Producer Roger Ryan repeatedly finds the perfect pocket for Riley and the 35-voice ensemble, and strong songs abound. Punchy horns punctuate the irrepressible joy of "Have Your Way," and "I'll Keep You In My Prayers" stands sturdily beside the best inspirational ballads in a long while. Established hitmakers Fred Hammond and Sanchez Harley, respectively, lend their distinctive touches on "God Is With Me," a funky, feel-good jam, and the steady R&B groove of "Never Gonna Leave You," a hook-heavy gem that—like most of this head-spinning album—is ready and ripe for multi-format, mass-market success.

VITAL REISSUES®

CHEAP TRICK
PRODUCER: Jack Douglas
REISSUE PRODUCER: Bruce Dickinson
Epic/Legacy 65572

CHEAP TRICK
In Color
PRODUCER: Tom Werman
REISSUE PRODUCER: Bruce Dickinson
Epic/Legacy 65573

CHEAP TRICK
Heaven Tonight
PRODUCER: Tom Werman
REISSUE PRODUCER: Bruce Dickinson
Epic/Legacy 65648
With early Cheap Trick, wit met with withering volume to produce well-nigh perfect rock'n'roll creations, and now the band's three best albums (its first three) have been remastered and repackaged. Since the original CBS CDs sounded like hell and were packaged with callous disregard for fans, these reissues are long overdue—and in keeping with the quality of Legacy's recent refurbishments of "Live At Budokan" and the "Sex, America, Cheap Trick" boxed set. The 20-bit overhaul of "Cheap Trick" provides perhaps the biggest sonic thrills, as that album has a real late-'70s edge that still sounds sharp. A template for Nirvana and scores of other chart-toppers, tracks like "He's A Whore" and "Daddy Should've Stayed In High School" are as devastating as the most visceral punk yet as hummable as the sweetest pop. The first album also possesses the most inspired bonuses, with "I Dig Go-Go Girls" hilariously subversive and "Lovin' Money" a real lost gem. The second album, "In Color," could have used a remix to rectify producer Tom Werman's misguided toning down of Cheap Trick's eccentric exuberance, but the disc still sounds better than it ever has—and the track "Downed" is one of the band's most transcendent moments. The original sound and vision of the next album, "Heaven Tonight," was deeper, and that comes through here, with the anti-suicide number "Auf Wiedersehen" enough to bring Kurt Cobain back from the grave. The ur-teen spirit of "Surrender" is Cheap Trick at its most resonant, yet it sits alongside songs of equal measure. The bonus selections on "In Color" and "Heaven Tonight" overlook some key tracks, so let's hope Legacy has a Cheap Trick rarities set in the works.

DANCE

★ **VARIOUS ARTISTS**
Tranceport
PRODUCER: Paul Oakenfold
Kinetic/Reprise 47120
In the world of dance music, Paul Oakenfold is a leader. As a remixer/producer, he has collaborated with the likes of the Rolling Stones and the Smashing Pumpkins; as a DJ, he has toured with Bjork and U2, as well as held down a weekly residency at the legendary Cream in Liverpool, England. Throughout, he has championed a sound that combines progressive house, trance, and breakbeat. On "Tranceport," his first mixed CD exclusively for America, the British beatmeister has collected 11 of his favorite tracks (by as many artists) to create an aural experience that is uplifting, symphonic, and beat-savvy in ways that are spiritual, classical, and fantastical. This dazzling collection is bookended by the Dream Traveler's "Time" and Transa's "Enervate." Sandwiched between these two progressive compositions is Ascension's magnificently dreamy "Someone," a hard-to-find gem that was released in the U.K. in June.

JAZZ

★ **JOE LOCKE QUINTET**
Slander (And Other Love Songs)
PRODUCERS: Todd Barkan, Makoto Kimata
Milestone 9284
From the opening rusb of "Song For Cables," it is apparent that this meeting with New York vibe ace Joe Locke is a hot date. "Slander (And Other Love Songs)" is flush with full-blooded lyricism, whether it is on Locke originals like "Song For Cables" and the absorbing title track or on such inspired covers as Joni Mitchell's "Blue" and Stevie Wonder's "Tuesday Heartbreak." The choice of the "Mission: Impossible" theme was ill-advised, but Locke and company's cliché-wary touch on his ballad "Saturn's Child" more than makes up for the slight indiscretion. Also, honorable mention goes to Vic Juris' apposite guitar, which flows like quicksilver throughout.

LATIN

ILEGALES
En La Mira
PRODUCERS: various
Ariola/BMG 62352
On its latest album, the Santo Domingo, Dominican Republic-based quartet moves to expand its audience by injecting more pop/dance elements and smooth vocals into its boisterous, good-time rap yarns of high-testosterone romance. The slinky, cha cha house entry "Me Envenena" and the chirpy chest-pounder "Enamorao" top an uneven package by a group that is trading too much of its punchy, musically diverse groove for mainstream appeal.

CLASSICAL

★ **SCULTHORPE: COMPLETE QUARTETS, VOL. 2**
Goldner String Quartet
PRODUCER: Belinda Webster
Tall Poppies 090
Some of the best music Down Under comes from the indie Tall Poppies, with the Goldner String Quartet's survey of Australian composer Peter Sculthorpe a standout. The second volume features Quartets Nos. 10 and 11 ("Jabiru Dreaming"), as well as quartet transcriptions of songs and orchestral pieces. A pungent mix of naturalism and nostalgia is at the heart of Sculthorpe's music, with sounds from the outback mingling with half-remembered dance-hall tunes. The Kronos Quartet introduced many to Sculthorpe, yet the Goldner is utterly game. Racked in the U.S. by Albany Music.

ZHOU LONG: THE FLOWING STREAM
Shanghai Quartet
PRODUCER: Ramiro Belgart
Delos 3233
Subtitled "Chinese Folk Songs And Tone Poems," this album features artful transcriptions and original works for string quartet by the Beijing-bred Zhou Long. All the pieces brim with color and are extremely accessible, with the Shanghai Quartet offering all the idiomatic grace one could want. Min Xiao-Fen joins on *pipa* for the ghost opera of "Soul." In a thoughtful touch, the excellent liner notes come not only in English but Chinese.

CHRISTMAS

JOHN ELIOT GARDINER/MONTEVERDI CHOIR
Once I Remember
PRODUCER: Nicholas Parker
Philips 289 462 050

VARIOUS ARTISTS
The Colors Of Christmas
PRODUCER: Robbie Buchanan
Windham Hill 11368

VARIOUS ARTISTS
Celtic Christmas 4
PRODUCER: Michael O'Domhnaill
Windham Hill 11367

VARIOUS ARTISTS
A Winter Solstice Reunion
PRODUCER: William Coulter
Windham Hill 11369

THE GEORGE SHEARING QUINTET
Christmas
PRODUCER: John Snyder
Telarc 34382

ROB McCONNELL & THE BOSS BRASS
Big Band Christmas
PRODUCERS: Rob McConnell, Phil Edwards
Concord 14844

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Paul Verna**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Irv Lichtman** (Broadway/cabaret/N.Y.); **Brad Bambarger** (classical/N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

SINGLES

EDITED BY CHUCK TAYLOR

POP

▶ MONICA Angel Of Mine (4:10)
PRODUCER: Rodney Jenkins
WRITERS: R. Lawrence, T. Potts
PUBLISHERS: WB Music/Motown Tunes/Travon Music, ASCAP
Arista 3575 (CD promo)

Unbelievable. Not only will this absolutely stunning track be rushed onto every top 40, AC, and R&B station in America in the next week or so, but "Angel Of Mine" most certainly will elevate Monica to the next level of superstardom. This is the kind of track that programmers dream of: a simplistic, eadearing sentimeat; first-class production; and vocals from one of the hottest ingénues lighting up the charts these days. It's gorgeous, and Monica sounds soulful and mature. This song has No. 1 stamped across its beart. Ready, set, go!

▶ SEAL Humaa Beings (3:59)
PRODUCER: Trevor Horn
WRITER: Seal
PUBLISHER: Perfect Songs, BMI
Warner Bros. 9540 (CD promo)

Sadly, top 40 radio rarely embraces male solo vocalists these days—with the occasional exceptions of Babyface, Bryan Adams, and Seal. Here's a reason to leave a light oa for the ever-exquisite last artist, who serves up a midtempo shuffler sure to incite enthusiasm for his upcoming "Human Being." Like many of his prior efforts, this track features lush orchestratioa, acoustic guitars, and enough distressed percussion to hint that this isn't just another pretty pop song. Seal's vocal is at oace comforting and protective, as familiar as a well-traveled friend. Good hook, great voice, and an artist the masses have grown to adore. Why ask why?

▶ GEORGE MICHAEL Outside (4:43)
PRODUCERS: George Michael, Jon Douglas
WRITER: G. Michael
PUBLISHER: Dick Leahy Music
Epic 41525 (CD promo)

Set against a jubilant disco beat awash with strings, cascading electronic beeps, and a vocal filled with simple joy, this celebratory track could be the one to return George Michael to the hearts of the masses. The track begins with a whip of strings, a chorus of voices chanting, "Let's go outside," and a funky little guitar lick, followed by Michael's instantly recognizable vocal, sounding liberated and loose. So much of his recent material has been heavy in lyric and short on hook; as a result, he's had a tough time getting on radio in the U.S. This should begin the next era for this keeper of an artist, who at last seems comfortable just having a little fun. A perfect airwave brightener for mainstream top 40, hot AC, and rhythm-crossover outlets. From the imminent "Ladies & Gentlemen. . . The Best Of George Michael," his final project for Sony.

★ GLORIA ESTEFAN Don't Let This Moment End (4:00)
PRODUCERS: Emilio Estefan Jr., Tony Moran, Lawrence P. Dermer
WRITERS: E. Estefan Jr., G. Estefan, L. Dermer, R. Blades
PUBLISHER: Foreign Imported Productions/Publishing, BMI
REMIXER: Hex Hector
Epic 5847 (CD promo)

The third single from Estefan's electrifying "gloria!" is an inspirational ode to the beauty of that perfect moment in time and should quickly reignite radio interest in this deservedly enduring artist. Epic has flip-flopped the current trend of remixing ballads into club anthems by offering both the original dancehall stomper (with a juiced-np second uptempo radio remix from Hex Hector, à la Deborah Cox's "Things Just Ain't The Same") and a new downtempo version soaked in lush strings, Spanish guitars, and background vocals that will take you straight to church. Sometimes it's easy to take for granted artists who bave been with us for some time; Estefan is working hard here and deserves every consideration.

HANSON Ever Lonely (3:07)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Mercury (cassette promo)

For top 40 stations looking to rekindle a little Hanson fever, here's a track from the threesome's forthcomiag home video and album "Live From Albertane," due Tuesday (3). This edgy, rock-rooted number, packed with screaming electric guitar and jagged percussion, showcases those familiar harmonies, though it's evident that Taylor's maturing voice is a far cry from the youthful sounds of "Mmmbop." While he sounds great, the song lacks the instant adhesive spirit of previous hits like "Where's The Love" or "Weird." It's also hard to imagine a 9-year-old faa relating with comparable ease to this apparent attempt at taking a bold musical step forward. In any case, it's far too soon to write off the Hanson phenomenon—these guys are genuinely talented—but most programmers are likely to wait for the band's next studio album, due in 1999.

R & B

▶ BRIAN McKNIGHT FEATURING TONE AND KOBE BRYANT Hold Me (4:00)
PRODUCER: not listed
WRITERS: B. McKnight, S. Barnes, C. Olivier, J. Barnes, K. Barnes
PUBLISHERS: PolyGram International/Cancelled Lunch/Slam-U-Well, ASCAP; 12 & Under/Tricky Track, BMI
REMIXERS: Poke, Tone
Motown (CD promo)

This dramatically reconfigured track from McKnight's tasty "Anytime" opus shows off the other side of this tender crooner with a song that sizzles with creative and contemporary uptempo elements. First there's a seat-shaking bassline that could wake the dead, then the accompaniment of Tone and Kobe Bryant, providing a fresb hip-hop thread. And then there's McKnight's passionate, loose vocal, as he wails with urgency, "You're the only one that matters to me/Right here's where you belong." This will do nothing but lengthen the red-hot streak that the singer has been enjoying recently. A must for mainstream R&B and young-leaning hip-bop outlets.

COUNTRY

▶ BILLY RAY CYRUS Busy Man (3:17)
PRODUCERS: John Kelton, Keith Stegall
WRITERS: B. Regan, G. Teren
PUBLISHERS: BMG Songs/Sierra Home Music, ASCAP; Zomba Songs/Teren It Up, BMI
Mercury MNCD 226 (CD promo)

This is the lead single from Billy Ray Cyrus' new Mercury album, "Shot Full Of Love," and it's a winner. Penned by Bob Regan and George Teren, it's a lyric most everyone will relate to, about juggling the responsibilities of work and family. John Kelton and Keith Stegall's production has an easy, rootsy feel that works well with Cyrus' vocal performance. He sounds more self-assured and in control—the marks of an artist who has suffered the slings and arrows of countless critics and emerged with his artistic vision stronger and more focused despite the abuse. He's not looking so bad either.

★ SARA EVANS No Place That Far (3:30)
PRODUCERS: Norro Wilson, Buddy Cannon
WRITERS: S. Evans, T. Shapiro, T. Martin
PUBLISHERS: Sony/ATV Songs LLC/Wenonga Music/Hamstein Cumberland Music, BMI
RCA RDJ65583-2 (CD promo)

Evans' sensual, traditional country vocal takes center stage on this evocative ballad that should belp ber win long-overdue acceptance at country radio. Her voice has a richness and vibrancy that soar powerfully above the fiddle and piano on the lustrous chorus. The fact that Vince Gill joins her makes the record even more memorable. The performances are tender yet compelling, and the ballad has a memorable, poignant lyric—emotional but not mushy. It's a great song that, combined with Evans' and Gill's wonderful vocals, should be a hit.

KEN MELLONS Bundle Of Nerves (2:54)
PRODUCER: Jerry Cupit
WRITERS: K. Mellons, J. Cupit, L.T. Thomas
PUBLISHERS: Curb Songs/Cupit Memories, ASCAP; Cupit Music, BMI
Curb PRCD 8716 (CD promo)

Lots of honky-tonk piano infuses this lively uptempo number about getting a little jittery in the presence of a prospective girlfriend. The lyric is cute, and the track absolutely bursts with energy from the sensual guitar riffs and rollicking piano. Mellons' vocal is so full of personality, you can envision every line. At times his voice and phrasing sound very much like John Anderson—which is aot a bad thing. The tempo, performance, and overall joyful tone should entice country radio and help Mellons reignite his career.

AC

▶ CELINE DION Here There And Everywhere (3:18)
PRODUCERS: George Martin, Giles Martin
WRITERS: J. Lennon, P. McCartney
PUBLISHER: Northern Songs
MCA 11841 (CD promo)

As Dion's duet with R. Kelly "I'm Your Angel" races up the charts, MCA has set its own wheels in motion for this Beatles remake from George Martin's just-released Fab Four tribute "In My Life." With Dion's status as the format's premier artist and the history behind this classic-but-not-often-heard track, there shouldn't be a second thought about whether there are two slots for her oa AC stations. This gorgeous song is replete with lavish orchestration and an overall elegance only Martin can muster, while Dion's vocal is particularly refined and thoughtful; it might even surprise those who brand themselves Dion detractors. The lyric, too, is a timeless and universal draw as she languishes over a love interest who has yet to notice her devotion. This track is at once a luxurious standout on the airwaves and a killer secret weapon song for AC.

▶ MARILYN SCOTT The Last Day (3:15)
PRODUCERS: Jimmy Haslip, Russell Ferrante, Marilyn Scott
WRITERS: B. Russell, J. Ewbank
PUBLISHERS: Music Corp. of America/Brenda Russell Music, BMI; MCA Music Holland, B.V.
Warner Bros 9510 (CD promo)

Marilyn Scott has quietly become a formidable presence on AC radio, and this lovely, richly produced track should serve as a wake-up call to programmers who haven't fully embraced the gifted artist yet. Written by Brenda Russell and John Ewbank, this ballad gently asks, "If today were the last of all days/Would it change how you feel, who you are?," perhaps pushing listeners to reach for the rainbow and fulfill delayed dreams. Scott's warm, sincere voice is well-suited to caress listeners toward the positive message, while this song couldn't be more tailored to the soft, sweet side of the format. Taken from the album "Avenues Of Love."

★ DIONNE WARWICK I Promise You (4:59)
PRODUCER: George Duke
WRITERS: W. Holmes, F. Busby
PUBLISHERS: Jules Chitlin Music/Paper Money, ASCAP
River North 4702 (CD promo)

Psychic Friends Network and other distractions aside, there's no denying how sumptuous Warwick sounds on this bid for reaewed radio interest from her upcoming River Nortb debut, "Dionne Sings Dionne." Her vocal here is just glistening, like a bird soaring effortlessly through a sun-peaked day, while the stellar jazz-tinged production of George Duke provides a divine and thoughtful musical backdrop. Sadly, it would be easy to write off this evergreea artist as one who strayed a little too far from the stable, but this song sbould be sampled with a serious ear by programmers whose more mature audiences are driven by a lovely song more than preconceptions. A most pleasant surprise.

ROD STEWART Superstar (4:00)
PRODUCER: Rod Stewart
WRITER: J. McAlinden
PUBLISHER: not listed
Warner Bros. 9522 (CD promo)

This softly swaying ballad from his current "Whea We Were The New Boys" is the best song Stewart has served to radio in years. Melodically, all the elements are in place, with a winsome guitar hook that adds a wonderful flavor and a lyric that is accessible and geauinely aching. Oa the downside, there are times when Stewart pushes his vocal to the highest register possible without headiag into falsetto. The results are a bit rattling and may be cause for this track to burn more rapidly than otherwise necessary. "Superstar" does deserve its shot at AC—Joe McAlinden's song is just too good to miss—but next time around, this gifted artist might consider—literally—bringing it down a notch.

NEW & NOTEWORTHY

VARIOUS ARTISTS Love Shouldn't Hurt (3:43)
PRODUCERS: Steve Kipner, Jack Kugell, Eva King
WRITER: S. Kipner, J. Kugell, E. King
PUBLISHERS: Stephen A. Kipner/EMI-April/Doxie/Foreva, ASCAP
Qwest/Warner Bros. 9519 (CD promo)

This latest charity single rallies behind the timeless plight of child abuse and features 13 name-brand AC artists, including Olivia Newton-John, All-4-One, Michael Bolton, Ann Wilson, Stephen Stills, Carnie Wilson, and rising R&B songbird Tamia. That's all well and good, but does the song have legs strong enough to entice the most casual of listeners? Fortunately, yes. The voices here are distinctive and impassioned in a teary message of a frightened child who "cries herself to sleep at night/Prays she won't wake up," accompanied by a chorus that is immediate and memorable. Proceeds from this single go to the National Committee to Prevent Child Abuse, as will sales of the upcoming "Love Shoulda't Hurt," featuring tracks from artists, including Deana Carter and Kenny Loggins, and Michael McDonald. Imagine partnering a local promotion with this song to draw attention to this tragedy in hometowns nationwide. A win/win proposition for radio to do what it does best: serve the community.

ROCK TRACKS

▶ WAILING SOULS Love Her Madly (timing not listed)
PRODUCER: Richard Feldman
WRITERS: Densmore, Morrison, Manzarek, Krieger
PUBLISHER: not listed
Pow Wow Records 7467 (CD promo)

How do you categorize this veteran act that samples elements of reggae, hip-hop, swing, sks, and rock in one song? This retake on the Doors classic is an ideal backdrop for a rollicking good time, packed full of great beats, high-spirited vocals, and a spontaneous feel that will make audiences long to see these guys live. This track is a must for modern rock stations, maintaining the spirit of the format and offering "the real thing" to an often-skeptical audience. Spin it and have a great time.

★ MACH FIVE (Un)Tie Ms Up And Hold Me Down (timing not listed)
PRODUCERS: Mach Five
WRITERS: J. Darien, Mach Five
PUBLISHER: Charles Wagon Music, ASCAP
Island (cassette promo)

Up-and-coming outfit Mach Five is progressiag nicely since the release of its embraceable major-label debut, "I'm Alive," in April. The band's "Can't Stop" has been picked up as the theme to NBC's new series "Wind On Water," while second single "(Un)Tie Me Up And Hold Me Down" should mark significant progress on the modern rock radio froat. This time around, a wall of electric guitars, persevering percussion, and a touch of groovy organ provide the backdrop for what is a deceptively poppy, completely singsble chorus. Don't tell, but this song is just plain fua. The overall souad is Britpop, the results instant, and the potential great. Don't hesitate to introduce this promising new group to listeners.

THE DISMEMBERMENT PLAN The Ice Of Boston (4:55)
PRODUCERS: Chad Clark, Don Zientara
WRITER: not listed
PUBLISHER: The Dismemberment Plan, BMI
Interscope 95035 (CD promo)

"The Ice Of Boston" is so heartbreakingly funny, it verges on novelty trackdom. Front man Travis Morrison tells the champagne-drenched story of a lonesome New Year's Eve in a mostly-spoken voice reminisceat of Pavement's Steve Malkmus—right down to the sudden, hoarse, boyish yell. The sparse, pulsing guitars and sweetly harmonic bassline flesh out the restrained chorus jam but otherwise seem to be solely there to support the vocals. The other tracks on this EP—"First Anniversary Of Your Last Phone Call," "Just Like You," and "Spider In The Snow," riff on similar breakup stories using various proven indie-rock approaches. But if the Dismemberment Plan is derivative, the act pulls off each copped style with flawless charm—and that should count for something.

COREY GLOVER April Rain (4:31)
PRODUCERS: The Family Stand for the Neptune Factor Inc., Corey Glover
WRITERS: Corey Glover, Peter Lord
PUBLISHER: EMI April, ASCAP
LaFace 4340 (CD promo)

When this rock ballad begins, its piano and acoustic guitar are clearly only place-bolders for the electric guitar assault ahead—and sure enough, it occurs only a few measures in and returns intermittently throughout the track. Glover's vocals are soulfully capable and potentially subtle, but the emotional level of "April Raia" remains constantly switched on "overwrought," considerably reducing the singer's effectiveness. "April Rain" is unoffensive, but it's also nnremarkable.

RAP

BIG PUNISHER & BEENIE MAN Makes Me Sweat (3:45)
PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: M. Davis, C. Rios, M. Hutchence, A. Farriss
PUBLISHER: PolyGram International, B.V.
MCA 4275 (CD promo)

If you're looking for a fantastic melody line that'll shine with every spin, there's no question here: "Makes Me Sweat" wholly lifts INXS' indelible "I Need You Tonight" as its musical backdrop. Beyond that, Big Punisher and Beenie Man take turns bere rapping in muddy fashion, evading any opportunity to add anything creative or revolutionary to this overworked trend. Half the lyrics from the original song are employed, making the artists' intention more confusing. Remake? Retread? What's the point? It's hard to tell on this track, which sounds like nothing more than a call to eash in on a trend that has worn out its welcome. Taken from the soundtrack to "How Stella Got Her Groove Back."

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Chuck Taylor,** Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price,** Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Dylan Siegler** (N.Y.)

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

DEPECHE MODE—THE VIDEOS '86-'98
Warner Reprise Video
127 minutes, $24.98
The companion to the current Depeche Mode greatest-hits album and U.S. tour, this 21-clip compilation of the band's music videos was created with the diehard fan in mind. Those with only a cursory interest in the band may not care to sit through two hours of clips culled from the past 12 years arranged in chronological order. Several of the videos have appeared on previous longforms, but in the "what's new" department, the tape does open with a 10-minute interview with band members Martin Gore, David Gahan, and Andrew Fletcher discussing some of the finer, and funnier, moments of videomaking with director Anton Corbijn. It also contains the video of the new single "Only When I Lose Myself" and includes the 25-minute "Depeche Mode: A Short Film," never previously available commercially. Of course, DM classics—including "Stripped," "A Question Of Time," "Personal Jesus," and "Policy Of Truth"—are there, so retailers, get ready for the rush.

PAVAROTTI—THE BEST IS YET TO COME
Kultur Video
60 minutes, $19.95
Perhaps the most recognized of the Three Tenors, Luciano Pavarotti has been on a seemingly unending path of performances after teaming with fellow tenors Jose Carreras and Placido Domingo. But this program does a nice job at presenting the man behind the voice. It includes a mix of family photos, commentary from colleagues, and stellar performance footage of five arias, including "O Sole Mio," "Nessun Dorma," and "La Donna E Mobile." The beart of the tape, though, is a recent Pavarotti interview translated into English; he presents his opinions on everything from Mozart and Beethoven to wbat he anticipates for the next stage of his career. He also discusses many aspects of his personal life, including his love for animals, the importance of strong family ties, and even some favorite pasta dishes. Viewers will come away with a better understanding of a man who strives to keep his personal life as harmonious as his professional one. Contact: 800-458-5887.

THE LION KING II: SIMBA'S PRIDE
Buena Vista Home Video
75 minutes, $26.99
In terms of direct-to-video sequels, this is probably as good as it gets. Featuring a pleasing score and upbeat musical numbers, animation nearly equal to the original, and a Shakespearean storyline for maximum drama, "The Lion King II" sets a new standard for the genre. New father Simba is appalled that his spirited daughter, Kiara, has struck up a friendship with Kovu, the adopted son of the evil Scar. Scar's wife, tbe equally evil Zira, has tsken up wbere Scar left off and is set on taking over leadership of the Pridelands. Soon the youngsters' friendship leads to love, and Kiara and Kovu teach their parents a thing or two about forgiveness and learning to all get along. Tbe production is also boosted by the returning voices of Mattbew Broderick as Simba, Moira Kelly as Nala, tbe thundering James Earl Jones as Mufasa, and the hilarious Nathan Lane and Ernie Sahella as Timon and Pumbaa. The production numbers "We Are One" and "He Lives In You" continue the African rhythms that became a trademark of the original. An all-around winner.

RAMONES AROUND THE WORLD
Rhino Home Video
71 minutes, $14.98
Produced by Marky Ramone, this exposé lets fans rock around the clock with the Ramones as they wreak havoc across Chile, London, Japan, and the U.S. Live performances include renditions of hits like "I Want To Be Sedated" and "Rock 'N' Roll High School," while behind-the-scenes footage lets you be a member of the "Happy Family" when the members get gold records, visit radio stations, hang out in hotels, and get attacked in the van by rabid fans. Cameos from Debbie Harry, Rancid's Lars, and Motorhead's Lemmy up the celebrity quotient from other Ramones videos. The live versions of the group's punk-rock ditties are fun but lack great sound quality at times. The choppy edits and in-your-face camers techniques help capture the band's joking nature and hardcore sound.

LIBERACE BOX SET
Rhino Home Video
3 hours, $59.95
This bedazzling silver hoxed set with a pop-up self-portrait (a recreation of Libersce's official 1979 Christmas card) is really the only way to pay proper tribute to music's king of extravagance. Beyond just looking good on your shelf, this set contains three full-length videos that showcase the piano man at his cheesiest. "Leapin' Lizards It's Liberace" has typical day-in-the-life footage as we follow Liberace from his Las Vegas palace to a show at the Hilton with Debhie Reynolds and Phyllis Diller. He arrives by hot-air halloon for his performance in "Liberace's Valentine's Day Special," and viewers get to scope out his car and piano collection at his museum before heading off for the Queen Mary with Sandy Duncan and Lola Falana. "Liberace With Tbe London Philharmonic" is a bit more suhdued, as Liberace takes on Strauss and Sondheim in Wenbley Centre in a mass of jewels and furs. This is a must-have for anyone who appreciates a good bit of kitscb.

ENTER•ACTIVE

BY DOUG REECE

HEART OF DARKNESS
Tantrum/Interplay
Sony PlayStation
From the creators of "Out Of This World" comes an adventure full of puzzles, wacky hut friendly aliens, traps, and menacing meanies. The Master of Darkness has taken Andy's dog hostage. The boy has to work his way through eight drastically different worlds to get bim back, accompanied by the soothing sounds of Bruce Boughton and the London Symphony. The game has more than 30 minutes of seamless film sequences, although loading from scene to scene can take an annoyingly long amount of time. Minimal violence and maximum problem-solving make this an appropriate and encouraging game for novice players and youngsters. Numerous saving points and the easy-to-complete ending could be a bore to advanced players.

SHOGO: MOBILE ARMOR DIVISION
Monolith Productions
PC CD-ROM
This stunningly designed game could be called beautiful, but that's not a word you use to describe something as violent and occasionally gory as this first-person shooter. Unlike the claustrophobic backdrops in games of a similar genre, "Shogo" provides many wide-open environments just begging for exploration. But that doesn't mean you won't find high-drama action waiting behind every corner when you enter a city or underground facilities. Surrounded by mechanized body armor—which also allows players to convert to a "hovertank"—users face a battery of assailants. Still, someone should create a new "smart shooter" sub-genre for this game in deference to how well it integrates the game's overall theme with the action. Unlike that of some games, the science fiction/conspiracy plot here isn't just an intro section that gives users an excuse to blow away everything that crosses their paths. As in a role-playing game, decisions in warfare affect the plot. This title, which was inspired by Japanese animation films, will be especially compelling for hard-core anime fans.

ON THE TUBE

THE TEMPTATIONS
Executive producers, Suzanne de Passe, Suzanne Coston, David Picker
Director Alan Arkush
Teleplay Robert P Johnson, Kevin Arkadie
Based on the book by Otis Williams with Patricia Romanowski
Starring Charles Malik Whitfield (Otis Williams), D B Woodside (Melvin Franklin), Terron Brooks (Eddie Kendricks), Christian Payton (Paul Williams), Leon (David Ruffin), Obba Babatunde (Berry Gordy), and Alan Rosenberg (Shelly Berger)
NBC, 9-11 p.m. EST, Nov. 1-2

One of the finest rock-era biopics ever made, "The Temptations" shines in every aspect from casting (the five main leads are outstanding) to tech credits like costumes, hsir, and makeup (all of which instantly evoke specific points in time, from the '50s to the '90s).

Impressive on every count, this movie is not a sanitized version of the group's emotional history, thanks to the heavy involvement of Otis Williams (the only surviving member of the classic Temptations lineup from 1964 to '68) and longtime manager Shelly Berger (who serves as co-producer of the four-hour miniseries).

You'd be hard-pressed to find a person in America who couldn't sing along to "My Girl," the quintet's 1965 single that gave the Gordy label its first No. 1 on the Hot 100. But few know any details sbout the five men who recorded that archetypal hit. And the decision to focus on the triumphant and tragic lives of Williams and fellow Temptations Melvin Franklin, Eddie Kendricks, David Ruffin, and Psul Willisms is this film's greatest strength.

All the other chsracters are peripheral, even Dennis Edwards, who replaced Ruffin in 1968 as of the single "Cloud Nine." The strongest supporting characters are the family members of the five core Temptations, especially Otis Williams' and Franklin's mothers; Otis' wife, Josephine; and Paul's wife, Maxine, portrayed by Rhonda Ross Kendrick (who turned down the role of her mother, Diana Ross, for this more pivotal part).

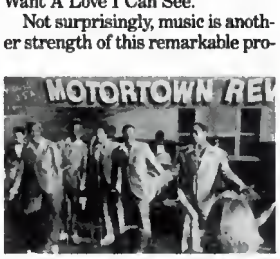
Even Berry Gordy fades (almost disappears, really) into the background in part two as the lives of Ruffin, Kendricks, and Paul Williams spiral downward. The character of Smokey Robinson, who wrote a number of Temptations hits, doesn't get much screen time either. Robinson, however, composed the score for the movie.

On the other hand, it's great fun to figure out who some of the incidental characters are before they reveal themselves, especially legendary Motown figures like Martha Reeves, Jimmy Ruffin, Tammi Terrell, and the Supremes.

And there is plenty of fun, mainly in part one, as the group comes together in Detroit, a melding of Otis Williams & the Distants and a rival outfit, the Primes. Best friends Kendricks and Paul Williams from the latter group are convinced to join Franklin, Elbridge "Al" Brysnt, and Otis Williams. Calling themselves the Elgins, they're signed by Gordy after the Motown founder insists they change the name of the group.

At this point, a two-hour movie might have jumped to 1964 and the group's first Hot 100 entry, "The Way You Do The Things You Do." But the luxury of four hours gives us a chance to hear such early recordings as "Paradise" and "I Want A Love I Can See."

Not surprisingly, music is another strength of this remarkable production. Director Alan Arkush takes brilliant advantage of the songs to advance the story, especially on "Just My Imagination (Running Away With Me)" to illustrate Paul Williams' suspension from the group because of his drinking; and then on a long version of "Papa Was A Rollin' Stone," juxtaposing the recording of that Grammy-winning song and Paul's suicide: "And when he died/All he left us was alone."



Temptations fsns will revel in the surfeit of songs like "Ain't Too Proud To Beg," "Get Ready," and "I Can't Get Next To You," although others appesr out of chronological order. "Ball Of Confusion (That's What The World Is Today)" is saved to illustrate the conflict between two rival groups of Temptations, one headed by Otis Williams and Franklin, the other made up of ex-members Ruffin, Kendricks, and Edwards. "You're My Everything" is poignantly reserved for an impromptu onstage reunion of Kendricks and Ruffin at a low point in their lives. An original song by Robinson and s final reprise of "My Girl" should have viewers reaching for the tissue box, for by that point they've been through the wars with these five talented men who suffered their own personal demons. After Paul Williams' suicide, Ruffin dies of a cocaine overdose; Kendricks of lung cancer; and Franklin, s gentle soul who has been rock-solid during the ups and down of his friends, of over-medication for arthritis.

For the last few years, the broadcast networks have made a lot of terrible movies, ceding artistic achievement to HBO and TNT. "The Temptations" throws down a marker, reclaiming the crown for the peacock network. The rewards should come in the form of Nielsen ratings, CD sales, and Emmys.

FRED BRONSON

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

BAG OF BONES
By Stephen King
Read by the author
Simon & Schuster Audio
23 hours (unabridged), $59.95
ISBN 0-671-58234-8
King turns out the best work of his career in this complex, subtle, nuanced tale of long-held secrets, loss, revenge, and redemption. Grieving the untimely death of his wife, Jo, and suffering from writer's block, author Mike Noonan decides to spend some time at his summer house, which decades earlier bad belonged to a black blues singer named Sara Tidwell. In the small, insular town where the house is located, he finds a custody battle being waged between a beautiful, poor, young mother, Mattie, and her wealthy, vicious father-in-law, Max DeVore. Mike befriends Mattie and her adorable 3-year-old daughter, Kyra, and does what he can to help them, while the rest of the townspeople are beguiled by DeVore's influx of money into the town. Unlike King's other books, where the horror element shows up quickly, "Bag Of Bones" takes its time. The first half of the book deals with Mike's loss and Mattie's problems, but gradually the supernatural creeps in, as the alphabet magnets on Mike's refrigerator begin spelling out messages and ghostly presences make themselves known. The disparate threads of this richly detailed plot come together in a most satisfying way, like puzzle pieces fitting together, and the characters are three-dimensional and believable. Although the supernatural element is indeed scary, ultimately the book is about earthly horrors that envelop Mike and the town. King is clearly not a professional reader, but as the author, he "knows" the story in a way that comes through in his reading. Following the story is an interesting interview in which King talks about audiobooks and the development of "Bag Of Bones."

HOME VIDEO: All new titles released at sell-through prices are eligible. Send review copies to Catherine Applefeld Olson, 622 Oakley Place, Alexandria, Va. 22302. **ENTER*ACTIVE:** Send review copies to Doug Reece, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036 **AUDIOBOOKS:** Send review copies to Trudi Miller Rosenblum, 202 Seeley St., Brooklyn, N.Y. 11218

PBS LABEL BOWS WITH MONICA MANCINI SET

(Continued from page 13)

Mancini has recently done a session for Michael Jackson and worked on the soundtrack to "Armageddon." Since the death of her father in 1994, the self-managed, IMG-booked singer has performed an ongoing series of pops concert tributes to him with various orchestras, some conducted by Bill Conti and Doc Severinsen.

"Obviously, I grew up with the guy and his music," she says. "But when I decided to go on the road and do concerts—and put out this CD—I discovered a lot of his music that I didn't know! He had such a huge well of music."

When she was assembling her album, she knew that some of her father's songs had to be on it; "Moon River" from "Breakfast At Tiffany's" is among those included.

"When I think of 'Moon River,' I think of Andy [Williams' version], so I had to find a way to come up with a fresh approach," she says. "The lyric is very pretty, but I never paid much attention to it because I always related to Audrey Hepburn sitting on the fire escape and singing it in the movie. So I dissected it and found a way to relate to it by thinking of my dad—which is basically what I did on the whole album. I wept my way through the whole process."

"Monica Mancini" was produced by her husband, Gregg Field, and arranged and conducted by Patrick Williams, who got his first writing job in Hollywood from her father. Engineer Al Schmitt won his first Grammy for the elder Mancini's soundtrack to the 1962 John Wayne film "Hatari!"

"The album is very orchestral, but I wanted [album track] 'Dear Heart' to be very small and intimate," Mancini continues. "It has just vocal and guitar, and I changed a couple lyrics to make it a love letter to my dad."

The closing track, "Music On The Way," she adds, is a new song taken from a musical cue in her father's score for the 1970 movie "The Molly Maguires," which starred Sean Connery. The lyrics were supplied by Will Jennings, who wrote them specifically about her and her father; Mancini says it's now become her signature song.

According to PBS Records president Tony Outeda, Mancini is "the quintessential PBS recording artist: She has a pure voice for singing that I would compare to my favorites, like Karen Carpenter or Linda Ronstadt or Bonnie Raitt, and she's never made a record before. Even though she's had a lot of experience singing, she's not well-known, so we're launching her career."

Outeda reports heavy early preas intereat in Mancini and expecta high visibility for her during the PBS pledge period, when she will appear on-air in a dozen or so major markets between Nov. 28 and Dec. 11. Outeda notes that the whole album will be shipped on street date to adult standards radio and syndicated ahows, "because with all the great songs, people will play what they want to anyway—and we're happy to let them," he says.

At adult standards WQEW New York, VP/station manager Stan Martin, who also hosts the "WQEW Cabaret" show, is eagerly awaiting premiering the album and giving away copies. "Sbe sang on my show and absolutely knocked my aocks off," saya Martin. "It's very exciting for a young performer who's this good to aing our songs."

Outeda says that an ad campaign will center on directing people to the TV show to sell the record, "rather than advertising a new record by a new artist whom people don't necessarily connect with the songs of Harry Mancini."

But Ron Saja, owner of Footlight Records, a Manhattan store specializing in aoundtracks and cast recordings, is well aware of Monica—and says his clientele is, too.

"A few customers have already come in talking about the album, so I'm assuming it will do well for us," saya Saja. "It's certainly [in line] witb what we specialize in, and there's always interest in Henry Mancini music."

Monica now looks to keep performing and recording. "I have to see what I want to put out there in terms of image, since this 'artist' thing is very new to me," she says. "I've been singing all my life and know who I am as a person, but I have to figure out wbere I fit in.

"I love singing standards, but people are always saying, 'Have I got a aong for you,' and now I have to start listening to them. They just have to be good, classy music with great melodies—which is why doing Dad's music is such a piece of cake."

SILVERTONE ISSUES GUY/WELLS' LAST GIG

(Continued from page 13)

gether, we was like, 'Boom!' "

The musicians first recorded together on Wells' breakthrough 1966 Delmark album, "Hoodoo Man Blues"; Guy was billed on the set as "Friendly Cbap." Explaining the pseudonym, Guy says, "He was with Delmark, and I was with Chess, and in those days they didn't loan you . . . I was havin' a hard time with Chess, and we went in and did [the album] for Delmark, and they just used that name."

The working relationship was formalized several years later, according to Guy: "In 1970 or late '69, [Wells] had a band problem. We had the same manager, Dick Waterman, and I told Dick, 'Well, Junior always has a problem with the band; why don't you put him with me? This thing might work.' "

Work it did: Wells and Guy went on to play countless shows together (including an opening stint in 1970 on the Rolling Stones' European tour) and cut such enduring albums as 1970's "Buddy And The Juniors" (Blue Thumb) and 1972's "Buddy Guy And Junior Wells Play The Blues" (Atco).

According to Guy, the team split up in the '80s, after Wells and Guy decided they could better meet the demands of fans and club owners by fronting their own bands. It was left to Silvertone, which has stoked the renaissance of Guy's solo career since 1991, to help engineer the last Guy/Wells recording.

Michael Tedesco, director of Silvertone Records North America, says, "Buddy and Junior were going to perform together for the first time in many, many, many years. They decided to do an actual concert at Legends that we tied into the record release party for Buddy's [1993] album 'Feels Like Rain.' Buddy and Junior were going to do two nights as s duo acoustic performance. When that all came about, we thought about it, [and] we approached both Buddy and Junior and said, 'Guys, what if we make a record out of this?'

"At the time, I didn't know that this would be the last time that they actually would perform together. From all accounts, it in fact was, barring perhaps Buddy aitting in with Junior's band one night or vice versa."

"Last Time Around," culled by Tedesco from the two nigbts of performances, is an informal yet soulful ramble through the classic blues repertoire. With the exception of Wells' "Hoodoo Man Blues" and an apparently improvised number by Guy, "I've Been There," the set featurea songs associated with Guy favorites Jimmy Reed and Muddy Waters, Wells' early mentor Junior Parker and his harp contemporary Little Walter Jacobs, and Ray Charles.

"We just sat down on the stage and decided to play," Guy says of the highly spontaneous Legends sets.

The album sums up the relaxed empathy and playful interplay that characterized all the Guy/Wells recordings.

Guy says, "When we sat down up there, he could play what he wanted, and I could look at him and tell when it was time to get out of the way or come in . . . After you play with someone so long, it's almost like a husband and wife. You almost know what they gonna do and what they not gonna do."

"Last Time Around" follows by only five months the release of Guy's latest studio album, "Heavy Love" (Billboard, May 16). However, Tedesco says, it waa appropriate for the Guy/Wells set to be issued now, given its historical nature.

"You could sit around and wait for the golden moment to put out the Buddy and Junior record," Tedesco says, "but what would that be? It's one of these things that we recorded a number of years ago and intentionally held onto, waiting for what appeared to be the right opportunity . . . It just seems perfectly justified to put out a record from these guys at this point."

Marketing for "Last Time Around" will be low-key. Tedesco says the album is being serviced to triple-A, college, and blues radio.

"It really, really has to be marketed as an album, as a document—this was Buddy and Junior, this was the last time they ever recorded," Tedesco says. "[For] anyone that wanted to know what that was like or anyone that knows what that was like and wants to hear more, you've certainly got the document."

The peripatetic Guy, who is managed by Scott Cameron at the Cameron Organization and booked by Monterey International, is supporting the new release with appearances on the House of Blues' Highway 61 tour. The package, which also features Booker T. Jones, John Hammond, the Blind Boys Of Alabama, and Billy Boy Arnold, began its trek Oct. 27 in Nashville and runs through mid-December.

Allen Larman, blues buyer at the Rhino Records store in Los Angeles, anticipates a demand for "Last Time Around."

"I'm sure it'll be really popular, because Buddy's so popular right now," Larman says. "Because Junior has passed away, there's so much more interest in his stuff. They were definitely one of the most successful blues duos of the last couple of decades. There was a chemistry between them that's lacking today."

Digital Stamp Offered

Firm Says Tool Protects Against Infringers

BY PAUL VERNA

NEW YORK—A Camarillo, Calif.-based new-technology firm called firstuse.com has launched an Internet site that allows creators of intellectual property to instantly time-stamp digital files in order to protect them against possible infringement.

Debuted Oct. 15, firstuse.com is a third-party registry that can be used to validate any intellectual property—a copyright, trademark, or patent—that can be encoded in a digital file, i.e., song demos, MIDI files, software codes, studio mixes, Internet sites, screenplays, illustrations, and legal documents.

Although a firstuse.com registration does not constitute a copyright, company president/CEO Marc Stein argues that time-stamping a digital file can provide protection for the intellectual property in the event of a dispute over its authorship.

"In a technology-driven age, a combination of advanced software and Internet technologies has become a recipe for unprecedented plagiarism," says Stein in a statement. "For this reason, firstuse.com conceptualized a fast, affordable, secure method for anyone with access to a computer and the Internet to build a first layer of proof for their ideas."

Among the advantages of firstuse.com over traditional time-stamping methods—such as notarization or sending a certified letter to oneself—are the 24-hour, worldwide availability of the service and the fact that users do not need to divulge the contents of their digital files, according to Stein.

Firstuse.com co-founder and VP of marketing Cliff Michaels says, "Our users can take instant credit for their work. The fact that they can do this from any computer in the world, in seconds, without disclosing the contents of their work, is an absolute breakthrough in the documentation process."

In a typical firstuse.com transaction, a user sends a file over a secure server and receives a digital fingerprint that matches the file. Authentication depends on the fingerprint matching the binary code that makes up the file.

Firstuse.com co-founder and VP of development Craig Honick says the company aims to establish a critical mass in the intellectual property community.

"Firstuse.com provides the first step in the documentation process for the content creator or anyone who is in any kind of negotiation or has critical records that they have to register," says Honick. "We hope it will become a tacit understanding within the industry that if an idea has been documented with firstuse.com, it has that first layer of protection."

The cost of using the service varies with the number of registrations a customer wishes to make. A single registration costs $15, but different levels of bulk discounts reduce the rate to approximately $6 per filing, according to Stein.

Stein notes that firstuse.com has received the support of the Alliance for Internet Professionals and is seeking similar alliances with industry associations across the intellectual property spectrum.

Besides providing the basic registration service, firstuse.com is designed to serve as an information hub for intellectual property owners, according to Stein. He says, "We hope firstuse.com will become a portal of sorts for the content creator." Honick adds, "After registering documents at firstuse.com, users should continue through any of the other normal legal processes necessary to claim legal protection or ownership."

Rhymes Lives It Up On 'Extinction'

Elektra Puts Int'l Marketing First For Rapper's Third Set

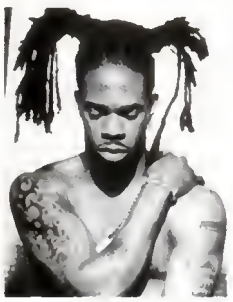
BY ANITA M. SAMUELS

LOS ANGELES—Elektra recording artist Busta Rhymes believes that his new album, "Extinction Level Event," has allowed him to reach his full capabilities as a rapper.

The set, his third, bows Dec. 8 in the U.S. and Dec. 7 internationally.

The first single, "Keeping It Tight," produced by Rashad Smith, will go to rap radio Nov. 12 and R&B and crossover radio Nov. 23. According to the label, the single will not be commercially released.

A video for the single will be serviced in early November to BET, the Box, and MTV, as well as local and regional outlets.



BUSTA RHYMES

While Rhymes says the music on "Extinction Level Event" is different from his first two sets, he acknowledges that many of the songs' lyrics still have what he calls a "feel good" energy. "I have to keep it traditional on that level and show the skill and ability to represent [myself] as a thoroughbred lyricist," Rhymes says. "I had a lot of intense emotional experiences during the recording process, so I recorded it with those emotions in detail."

Highlights include "What U Askin For?," which deals with the new millennium, and "Brand New," a street-rap track that deals with an aggressive approach to real-life situations, such as being robbed.

Rhymes wrote all the material for the album, which was produced by people including Smith, DJ Scratch, Diamond D., and Derrick Angeletti.

Howard Krumholtz, buyer for Tower Records in Los Angeles, says Rhymes' last album, "When Disaster Strikes," did very well at the outlet. "There is anticipation equal to the last one," says Krumholtz, who notes that the store will receive an initial shipment of more than 200 units.

Elektra chairman Sylvia Rhone says the album shows amazing growth. "[It] is one of our key releases of the year. You can never underestimate Busta; just when you think you've figured him out, he will surprise you even more. He's made some innovative choices, like working with Mystikal, Janet Jackson, and Ozzy Osbourne. The beats are incredible."

TAKING HIP-HOP MAINSTREAM

In 1990, Rhymes was already known throughout rap's inner circle as a member of Leaders Of The New School and as an artist who was without creative limitations. The group released two albums, "A Future Without A Past" in 1991 and "T.I.M.E." in 1993. Although notable sets, they failed to generate the mass appeal that Rhymes would find as a solo artist.

Rhymes later made a number of cameos, including Craig Mack's "Flavor In Your Ear" remix, Mary J. Blige's "What's The 411?," and A Tribe Called Quest's "Scenario."

But it took his first set, "The Coming" in 1996, to catapult the rapper/actor into the mainstream with the single "Woo-Hah!! Got You All In Check," which peaked at No. 6 on Hot R&B Singles, No. 1 on Hot Rap Singles, and No. 8 on the Hot 100. "The Coming" hit No. 1 on Top R&B Albums.

"When Disaster Strikes" peaked at No. 3 on Top R&B Albums in 1997. "Dangerous" peaked at No. 9 on the Hot 100, No. 4 on Hot R&B Singles, and No. 1 on Hot Rap Singles. Another hit from the album was the immensely popular "Put Your Hands Where My Eyes Could See," which peaked at No. 2 on Hot R&B Airplay.

According to SoundScan, "The Coming" sold 726,000 units, while "When Disaster Strikes" sold 1.5 million copies.

Sean Taylor, PD of R&B outlet WHTA Atlanta, says that if "Extinction Level Event" is anything like the last two albums, the station will definitely play it. "People like him for his lyrical ability, his videos, and the ability to mix hardcore rap and commercialism. That's a talent few and far between have," says Taylor.

The rapper is working with the FlipMode Squad, of which he is also a member. The group's album, "The Imperial," was released on Rhymes' Elektra-distributed FlipMode Entertainment. The label, according to Rhymes, was formed in May. While the group is the first act on the imprint, he expects to sign a variety of acts. "There are no limitations to how I approach things creatively; being an artist is my first love. I'll be able to do things with music that I don't do myself, from alternative to the hottest R&B shit." In addition, Rhymes says, each member of the FlipMode Squad, which includes Rampage, Lord Have Mercy, Spliff Star, Rah Digga, and Baby Sham, will also record solo projects for the label.

The rapper cites Rhone as somebody who is very supportive of his career. "She is dope; she listens and advises wisely," says Rhymes.

For her part, Rhone says the

(Continued on page 32)

FOR THE RECORD

Last issue's The Rhythm and the Blues column gave an incomplete label affiliation for Kelly Price. She is on T-Neck/Island Black Music.



Takin' In The View. The Tommy Hilfiger twins Charles and Charleston took in the sights at the 1998 MTV Music Video Awards alongsida Columbia vocalist Maxwell. Pictured, from left, are Charles, Maxwell, and Charleston.

Run-D.M.C. Gains New Profile At Arista; MCA Suit Claims New Edition Dwes Albums

ON THE 'RUN': **Run-D.M.C.** is one of the Profile acts that will find a new home at Arista following the latter's purchase of the rap label (Billboard, Oct. 31). **Joseph Simmons,** aka **DJ Run** and **Reverend Run,** says he is very excited for his act to be on Arista. "I feel like I went from the pit to the palace . . . from the very bottom to the very top," says Simmons.



SIMMONS

Simmons says he and the rest of Run-D.M.C.—**Darryl McDaniels** (D.M.C.) and **Jason Mizell** (Jam Master Jay)—are looking forward to putting out a single prior to their new album, due on Profile/Arista in early 1999. That single, says Simmons, will be either on a soundtrack or issued as a 12-inch single. "I don't expect to put out an album just dry without [people] hearing from Run-D.M.C. since [1993's] 'Down With The King,'" Simmons says. "I think the best way is to put out something now [and] blaze the market and then put out an album. That's real important."

The Rhythm and the Blues™



by Anita M. Samuels

Simmons says what is particularly great about being on Arista is that he likes sitting down with the creative powers that be. "I have a lot of great ideas," the rapper says.

Simmons says it would be a mistake to think that because Run-D.M.C. has not been as visible in recent years as **Sean "Puffy" Combs** the group hasn't been busy.

"We have been on the road, often overseas, since 1992," Simmons says. "People don't realize that we basically controlled the '80s, and when you do something like that, it's easy for you to work in the '90s. We have a built-in fan base. We don't need a record in order to work. People don't realize what Run-D.M.C. has been doing all these years. We've been working and making a lot more money than most of the rappers on the road. We have been doing stadium-size audiences for 40,000 to 50,000 people [in Europe]."

Even after they spend the summer overseas playing festivals and sometimes doing two or three shows a night, Simmons says, when they come back home exhausted, people still ask what they've been doing. "People in America don't know we've been doing shows for 50 grand a night," Simmons says. "We end up doing sbows [with] Def Jam [artists]. We did Puffy's birthday bash and **Will Smith's** surprise birthday party. So we seem to be the group to go and blaze your spot."

The act was also featured in a 30-second television ad for the Gap. "The Gap commercial took us to another level. It was aired while we were on the road. When we came home, people treated [the song on the commercial] like it was a new record," says Simmons.

The rapper says he expects that being on the road as much as Run-D.M.C. has will make for a successful new album. In fact, he says, he recalls that 1986's "Raising Hell" was put together while the group was on tour. Although the new album is untitled at the moment, Simmons says it could either make them huge or ruin what they have already done.

Other plans for Run-D.M.C. include a movie that will be produced by Smith through Will Smith Productions. "I almost want this to be a follow-up to 'Krush Groove,' seeing us on a 'go-nowhere' label to a label like this," says the rapper.

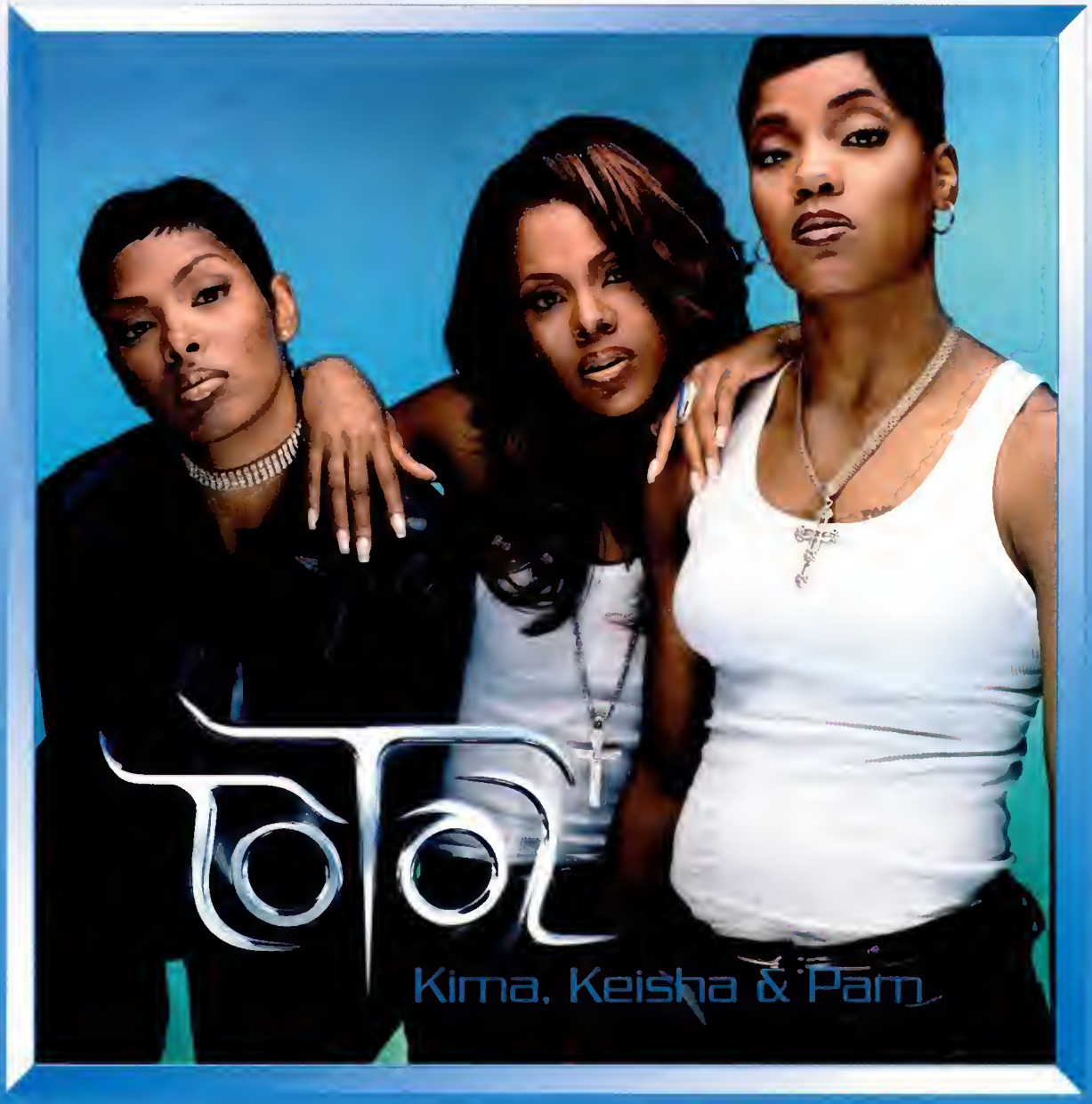
Steve Plotnicki, former president of Profile, could not be reached for comment at press time on Simmons' remarks.

Simmons says he will record a cover of "My Funny Valentine," a duet with his wife, **Justine Simmons,** that will be released on Valentine's Day only in Europe.

NEW EDITION WOES: A breach-of-contract lawsuit by MCA Records Inc. has been filed against **New Edition** members **Ralph Tresvant, Johnny Gill, Ricardo Bell, Michael Bivins,** and **Ronald DeVoe** for allegedly failing to deliver a number of albums (**Billboard Bulletin,** Oct. 21). The suit, filed Oct. 15 in California Superior Court, County of Los Angeles, claims that the label is owed four New Edition albums by the quintet, as well as two **Bell Biv DeVoe** albums. The New Edition albums are due under a 1984 contract and the Bell Biv DeVoe albums under a 1991 agreement.

According to the suit, the artists are citing the California Labor Code statute that limits personal service contracts to seven years. MCA claims that had the artists delivered the albums in a timely manner, all would have been delivered within seven years of the contracts' starting dates. The suit also names the artists' production companies, Jump and Shoot Productions and Neo Partnership, and is seeking unspecified damages and legal costs.

Gill declined comment on the suit, while Bivins did not return calls by press time. The act's manager, **Brook Payne,** could not be reached at press time.



TOTAL

THE NEW ALBUM: KIMA, KEISHA & PAM
"TRIPPIN'": THE FIRST SINGLE FEATURING MISSY "MISDEMEANOR" ELLIOTT

IN STORES NOVEMBER 3, 1998

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Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	★★ NO. 1 ★★ DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA) 7 wks at No. 1
2	2	12	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
3	4	8	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)
4	12	9	CAN I GET A...	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA (DEF JAM/MERCURY)
5	11	9	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)
6	3	18	THE FIRST NIGHT	MONICA (ARISTA)
7	14	6	HARD KNOCK LIFE (GHETTO ANTHEM)	JAY Z (ROC-A-FELLA/DEF JAM/MERCURY)
8	10	16	MOVIN' ON	MYA FEAT. SILKK THE SHOCKER (UNIVERSITY/INTERSCOPE)
9	7	10	HALF ON A BABY	R. KELLY (JIVE)
10	9	18	I STILL LOVE YOU	NEXT (ARISTA)
11	6	24	FRIEND OF MINE	KELLY PRICE (T-NECK/ISLAND)
12	8	16	MY LITTLE SECRET	XSCAPE (SO SO DEF/COLUMBIA)
13	13	23	CAN'T TAKE MY EYES OFF OF YOU	LAURYN HILL (RUFFHOUSE/COLUMBIA)
14	15	10	LATELY	DIVINE (PENDULUM/RED ANT)
15	5	23	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)
16	17	9	LEAN ON ME	KIRK FRANKLIN (GOSPO CENTRIC/INTERSCOPE)
17	16	12	BEAUTIFUL	MARY J. BLIGE (FLYTE TYME/MCA)
18	18	18	THINKIN' BOUT IT	GERALD LEVERT (EASTWEST/EEG)
19	50	10	I DO (WHATCHA SAY BOO)	JON B. (YAB YUM/550 MUSIC/EPIC)
20	23	25	THEY DON'T KNOW	JON B. (YAB YUM/550 MUSIC/EPIC)
21	15	15	HOW'S IT GOIN' DOWN	DMX (FEAT. FAITH EVANS) (RUFF RYDERS/DEF JAM/MERCURY)
22	32	4	THESE ARE THE TIMES	DRU HILL (UNIVERSITY/ISLAND)
23	26	4	LOVE ME	112 FEATURING MASE (BAD BOY/ARISTA)
24	15	29	GOTTA BE	JAGGED EDGE (SO SO DEF/COLUMBIA)
25	31	4	ANGEL IN DISGUISE	BRANDY (ATLANTIC)
26	18	59	THE ONLY ONE FOR ME	BRIAN MCKNIGHT (MOTOWN)
27	22	17	SO INTO YOU	TAMIA (QWEST/WARNER BROS.)
28	23	15	SAME OL' G	GINUWINE (BLACKGROUND/ATLANTIC)
29	59	42	TOO CLOSE	NEXT (ARISTA)
30	20	15	COME AND GET WITH ME	KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/EEG)
31	15	12	TOUCH IT	MONIFAH (UPTOWN/UNIVERSAL)
32	34	1	HAVE YOU EVER?	BRANDY (ATLANTIC)
33	17	1	ROSA PARKS	OUTKAST (LAFACE/ARISTA)
34	50	3	HOME ALONE	R. KELLY FEAT. KEITH MURRAY (JIVE)
35	17	18	GOD'S GRACE	TRIN-I-TEE 5:7 (B-RITE/INTERSCOPE)
36	59	12	SUPERTHUG (WHAT WHAT)	NOREAGA (PENALTY/TOMMY BOY)
37	23	26	MAKE IT HOT	NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (THE GOLD MIND/EASTWEST/EEG)
38	36	4	TRIPPIN'	TOTAL (FEAT. MISSY ELLIOTT) (BAD BOY/ARISTA)
39	38	7	ALL THE PLACES (I WILL KISS YOU)	AARON HALL (MCA)
40	39	14	STAY	THE TEMPTATIONS (MOTOWN)
41	44	25	MONEY AIN'T A THANG	JD FEAT. JAY-Z (SO SO DEF/COLUMBIA)
42	45	5	WESTSIDE	TQ (CLOCKWORK/EPIC)
43	49	20	IT AIN'T MY FAULT	SILKK THE SHOCKER FEAT. MYSTIKAL (NO LIMIT/PRIORITY)
44	28	20	TOP OF THE WORLD	BRANDY (FEATURING MASE) (ATLANTIC)
45	43	10	DAYS LIKE THIS	KENNY LATTIMORE (COLUMBIA)
46	52	32	STILL NOT A PLAYER	BIG PUNISHER FEATURING JOE (LOUD)
47	42	7	MATRIMONY: MAYBE YOU	MAXWELL (COLUMBIA)
48	55	8	SWEETHEART	JD & MARIAH CAREY (SO SO DEF/COLUMBIA)
49	46	14	SPLACKAVELLIE	PRESSHA (TONY MERCEDES/LAFACE/ARISTA)
50	53	9	WE CAN FREAK IT	KURUPT (ANTRA/A&M)
51	54	53	I GET LONELY	JANET (FEAT. BLACKSTREET) (VIRGIN)
52	50	7	ONE DAY YOU'LL BE MINE	USHER (LAFACE/ARISTA)
53	40	27	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
54	65	2	HERE WE COME	TIMBALAND FEAT. MISSY "MISDEMEANOR" ELLIOTT & MAGOO (BLACKGROUND/ATLANTIC)
55	58	19	IT'S ABOUT TIME	PUBLIC ANNOUNCEMENT (A&M)
56	56	18	RUFF RYDERS' ANTHEM	DMX (RUFF RYDERS/DEF JAM/MERCURY)
57	15	2	FADED PICTURES	CASE FEATURING JOE (DEF JAM/MERCURY)
58	51	23	HORSE & CARRIAGE	CAM'RON FEAT. MASE (UNTERTAINMENT/EPIC)
59	17	17	ALL MY LIFE	K-CI & JOJO (MCA)
60	51	69	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
61	63	4	HOLD ME	BRIAN MCKNIGHT (MOTOWN)
62	59	4	DON'T LET IT GO TO YOUR HEAD	BRAND NUBIAN (ARISTA)
63	53	18	DOIN' JUST FINE	BOYZ II MEN (MOTOWN)
64	[illegible]	4	I CAN'T SEE	NICOLE (FEAT. MOCHA) (THE GOLD MIND/EASTWEST/EEG)
65	—	1	GET ON THE BUS	DESTINY'S CHILD (FEAT. TIMBALAND) (WARNER SUNSET/EASTWEST/EEG)
66	58	2	CHA CHA CHA	FLIPMODE SQUAD (FLIPMODE/ELEKTRA/EEG)
67	61	3	I KNOW	LUTHER VANDROSS (VIRGIN)
68	—	2	NOTHING EVEN MATTERS	LAURYN HILL FEAT. D'ANGELO (RUFFHOUSE/COLUMBIA)
69	50	3	TALK SHOW SHHH!	SHAE JONES (M3/UNIVERSAL)
70	75	11	THUGS CRY	BIZZY BONE (MO THUGS/RUTHLESS/RELATIVITY)
71	—	2	MONEY'S JUST A TOUCH AWAY	MACK 10 FEAT. GERALD LEVERT (HOO BANGIN'/PRIORITY)
72	73	2	VIRGIN	CHICO DEBARGE (KEDAR/UNIVERSAL)
73	—	2	WHEN YOU BELIEVE	WHITNEY HOUSTON AND MARIAH CAREY (DREAMWORKS)
74	—	1	ANGEL OF MINE	MONICA (ARISTA)
75	71	59	MY WAY	USHER (LAFACE/ARISTA)

◯ Records with the greatest airplay gains. © 1998 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	ANYTIME	BRIAN MCKNIGHT (MOTOWN)
2	3	10	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)
3	10	4	LOST ONES	LAURYN HILL (RUFFHOUSE/COLUMBIA)
4	2	4	NO GUARANTEE	CHICO DEBARGE (KEDAR/UNIVERSAL)
5	9	8	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)
6	8	9	BE CAREFUL	SPARKLE (ROCK LAND/INTERSCOPE)
7	5	28	EVERYTHING	MARY J. BLIGE (MCA)
8	11	11	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
9	7	9	NICE & SLOW	USHER (LAFACE/ARISTA)
10	4	31	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/EEG)
11	12	38	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
12	18	27	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)
13	14	3	LUXURY: COCOCURE	MAXWELL (COLUMBIA)
14	—	8	LET'S RIDE	MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (DEF JAM/MERCURY)
15	15	12	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
16	13	21	MY BODY	LSG (EASTWEST/EEG)
17	22	23	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)
18	16	6	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)
19	6	38	STOMP	GOD'S PROPERTY (B-RITE/INTERSCOPE)
20	20	14	WE BE CLUBBIN'	ICE CUBE (HEAVYWEIGHT/A&M)
21	19	19	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
22	—	35	I CAN LOVE YOU	MARY J. BLIGE (MCA)
23	17	6	MISSING YOU	MARY J. BLIGE (MCA)
24	24	17	SEVEN DAYS	MARY J. BLIGE (MCA)
25	—	29	HOLD ON (CHANGE IS COMIN')	SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)

Recurrents are titles which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

89 **2 WAY STREET** (Hickle, ASCAP/Missjones, BMI/All Silver, BMI/Beane Tribe, BMI)
77 **'98 THUG PARADISE** (Michael Moody's Universe, BMI/Jumping Bean, BMI/Longitude, BMI) WBM
48 **ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY)** (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Dooinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
9 **ALL THE PLACES (I WILL KISS YOU)** (Tenyor, BMI/Nate Love's, BMI/MCA, ASCAP/Jamron, ASCAP/BMG, ASCAP/Slack A.D., ASCAP) HL
58 **AS LONG AS I LIVE** (Mike's Rap, BMI)
33 **BETTER DAYS** (Base Pipe, ASCAP/Woogiewoo, ASCAP/Copyright Control/Amazement, BMI)
97 **BLACK ICE (SKY HIGH)** (Dungeon Ratz, ASCAP/Goodie Mob, BMI/Chrysalis, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM
31 **THE BOY IS MINE** (EMI Blackwood, BMI/Bran Bran, BMI/EMI Blackwood, SESAC/Fred Jerkins III, BMI/Ensign, BMI/Henchi, BMI/EMI, BMI) HL
74 **BREAKFAST IN BED** (Frierson/EMI Blackwood)
10 **CAN I GET A...** (Lil Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI) HL
34 **CAN'T GET ENOUGH** (Maxway, ASCAP/First Echo, ASCAP/Youngson, BMI/Echo First, BMI)
63 **CHEAPSKATE (YOU AIN'T GETTIN' NADA)** (Chrysalis, ASCAP/Ubiquity, ASCAP)
7 **COME AND GET WITH ME** (Keith Sweat, ASCAP/EMI, ASCAP/Wiz, BMI) HL
100 **COME WITH ME** (Flames Of Albion, ASCAP/Warner Chappell, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Remarkable, ASCAP) HL/WBM
52 **DAYDREAMIN'** (Rodney Jerkins, BMI/EMI Blackwood, BMI/Ensign, BMI/Bow Down, BMI/Gunz, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/MCA, ASCAP) HL
57 **DEADLY ZONE** (TVT, ASCAP/Nash Mack, ASCAP/BMG, ASCAP/Careers-BMG, ASCAP/Honeycomb Hideout, ASCAP) HL
84 **DEFINITION** (Medina Sound, BMI/Pen Skills, BMI/DJ Hi-Tek, BMI/EMI Blackwood, BMI) HL
72 **DESTINY** (M Double, BMI/N Key, BMI/Recoupable, BMI/Hancock, BMI/Irving, BMI) WBM
62 **DON CARTAGENA** (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/R Frierson, BMI/Janice Combs, BMI/EMI Blackwood, BMI)
24 **DON'T LET IT GO TO YOUR HEAD** (Rushtown, ASCAP/Tengram, ASCAP/Warner-Tamerlane, BMI) WBM
4 **DOO WOP (THAT THING)** (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP)
64 **DR. GREENTHUMB** (Soul Assassins, ASCAP/Hits From Da Bong, ASCAP/BMG, ASCAP) HL
58 **FIND A WAY** (Zomba, ASCAP/Jazz Merchant, ASCAP/Ephcey, ASCAP/PolyGram International, ASCAP/MCA, ASCAP/Universal, ASCAP/Towa Tei, ASCAP/Babel Gilberto, ASCAP) HL/WBM
8 **THE FIRST NIGHT** (So So Def, ASCAP/EMI April, ASCAP/Marshar, ASCAP/Jobete, ASCAP) HL
13 **FRIEND OF MINE** (The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hit Co. South, ASCAP) HL
85 **GHETTO FABULOUS** (Patchwerk 360, ASCAP/AHMP 926, ASCAP/Stu-B-Doo, ASCAP/WB, ASCAP/Real An Ruff, ASCAP/Ain't Nothing Going On But Funkin, ASCAP/Sony/ATV Tunes, ASCAP/Chesdel, BMI)
66 **GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP/TCF, ASCAP/Wu-Tang, BMI/Warner-Tamerlane, BMI/Gibb Brothers, BMI/Careers-BMG, BMI/Unichappell, BMI) HL/WBM
63 **GOODBYE TO MY HOMIES** (Big P, BMI/Burnin Ave., BMI/Jobete, ASCAP/EMI April, ASCAP) HL
25 **GOTTA BE** (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
12 **HARD KNOCK LIFE (GHETTO ANTHEM)** (Lil Lu Lu, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/Warner Chappell, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP)
80 **HERE WE GO** (Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP) HL
42 **HORSE & CARRIAGE** (Killer Cam, ASCAP/Untertainment, ASCAP/Warner Chappell, ASCAP/12 And Under, BMI/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI) WBM
2 **HOW DEEP IS YOUR LOVE** (Sony/ATV Songs, BMI/Everyone Craves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyrraw, ASCAP/Da Ish, ASCAP/Funky Noble, ASCAP/Famous, ASCAP) HL
23 **HOW'S IT GOIN' DOWN** (Boomer X, ASCAP/Pent-I, ASCAP/Dead Game, ASCAP)
70 **I AIN'T HAVIN' THAT** (Disagreeable, ASCAP/Mr. Muldu, ASCAP/The Boy Toy, ASCAP/Ron Real Muzack, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP/Famous, ASCAP) HL/WBM
41 **I CAN DO THAT** (Hudson Jordan, ASCAP/Waxen, ASCAP/Famous, ASCAP/Mood Swing, BMI) HL
18 **I DO (WHATCHA SAY BOO)** (Sony/ATV Songs, BMI/Yab Yum, BMI/Vibzelect, BMI)
90 **IF I CAN'T HAVE YOU** (JNS, BMI)
37 **I GET LONELY** (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
83 **INCREDIBLE** (Zomba, ASCAP/Erick Sermon, ASCAP/Illiotic, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP/Unichappell, BMI/PolyGram, BMI/Dynatone, BMI)
61 **INVASION OF THE FLAT BOOTY B*****S** (Zomba, BMI/Srand, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Neutral Gray, BMI/Original JB, BMI) WBM
98 **I SHOULD CHEAT ON YOU** (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI) HL
8 **I STILL LOVE YOU** (Uh, Oh, ASCAP/[illegible] Jers And Diapers, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/Warner-Tamerlane, BMI/Kear, BMI/Sony/ATV Songs, BMI) HL/WBM
55 **I TRIED** (Troy Oliver, ASCAP/Milk Chocolate Factory, ASCAP/Hollow Thigh, ASCAP)
76 **IT'S ALRIGHT** (Lil Lu Lu, BMI/Boogie Dash, ASCAP/GRE, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Index, ASCAP/BMG, ASCAP/EMI Blackwood, BMI) HL/WBM
73 **I WASN'T WITH IT** (Browntown Sound, BMI/Yab Yum, BMI/Sony/ATV Songs, BMI/Chile, BMI/Mandalieu, BMI/Irving, BMI/I Just Wanna Play Music, BMI/PolyGram, BMI) HL/WBM
92 **JUST DON'T GIVE A F***** (Eight Mile Style, BMI)
54 **JUST THE TWO OF US** (Antisia, ASCAP/Bluewag, ASCAP)
82 **THE LADY, HER LOVER AND LORD** (T.D. Jakes, ASCAP/Meadowgreen, ASCAP/D, ASCAP/EMI Christian, ASCAP)
3 **LATELY** (Tony Ray, BMI/Slav TuTu Five, BMI/Howcott, BMI/Irving, BMI) WBM
67 **LET IT RAIN** (Rockwood, BMI/Gensong, BMI/Dream Factory, BMI)
78 **LET ME GO...RELEASE ME** (Spanish Ghetto Diamond, BMI/Jumping Bean, BMI/Stone Jam, BMI/Warner Chappell, BMI/Hold Up, BMI/Neza, BMI/Jelly's Jams, BMI)
40 **LET ME RETURN THE FAVOR** (God's Cryin', ASCAP/Ghetto Fabulous, ASCAP)
43 **LOOKIN' AT ME** (M. Betha, ASCAP/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL
68 **LOST IN LOVE** (Marco A. Cardenas, ASCAP/Upstairs, ASCAP)
11 **LOVE ME** (Razlee, ASCAP/Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M. Betha, ASCAP) HL
89 **LOVERS AGAIN** (One World)
30 **MAKE IT HOT** (Mass Confusion, ASCAP)
32 **MONEY AIN'T A THANG** (So So Def, ASCAP/EMI April, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Globe Art, BMI/Amazing Love, BMI/Deeply Sliced, BMI/Boyz Club, BMI) HL
35 **MONEY'S JUST A TOUCH AWAY** (WB, ASCAP/Real N' Ruff, ASCAP/Divided, ASCAP/Zomba, ASCAP/I Dream Of Beats, ASCAP/Hard To Oppose, ASCAP/Bush Burnin', ASCAP/MCA, ASCAP)
15 **MOVIN' ON** (WB, ASCAP/D Xtraordinary, ASCAP/Da Ish, ASCAP/North Star, ASCAP/Urban Warfare, ASCAP/WYZ Girl, ASCAP) WBM
5 **MY LITTLE SECRET** (So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
44 **MY WAY** (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP) HL
94 **NEED TO KNOW** (E.D. Duz-It, BMI/Rhythm & Praise, BMI/Ensign, BMI/Celebrity Status, BMI)
81 **NOBODY DOES IT BETTER** (Nate Dogg, BMI/Warren G, ASCAP/Almo, ASCAP) WBM
53 **NOBODY ELSE** (Harrindur, BMI/Joe Public, BMI/Zovektion, ASCAP/BMG Songs, ASCAP) HL
1 **NOBODY'S SUPPOSED TO BE HERE** (Wham, ASCAP/Famous, ASCAP) HL
79 **NO FOOL NO MORE** (Realsongs, ASCAP/Baby Big, ASCAP/BoodaMax, ASCAP) WBM
80 **PAPER** (Queen Latifah, ASCAP/Tete San Ko, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
81 **PARDON ME WHILE I COME BACK.** (A.T.T., ASCAP)
29 **PUSHIN' WEIGHT** (Gangsta Boogie, ASCAP/WB, ASCAP/Trebae, ASCAP/Chocolate Thunder, ASCAP) WBM
87 **SEXUAL HEALING** (EMI April, ASCAP/EMI Blackwood, BMI/Ritz Writers, ASCAP/SBK April, ASCAP)
17 **SO INTO YOU** (Plus 1, ASCAP/Jobete, ASCAP/Cambrea, ASCAP/Libren, ASCAP/Brenda Richie, ASCAP) CLM/HL
47 **SOMEBODY TO LOVE** (Acabe, ASCAP/Michael Moody's Universe, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Dakoda House, ASCAP)
27 **SPLACKAVELLIE** (Pepperdrive, BMI)
51 **STILL A G THANG** (My Own Chit, BMI/Cinu, ASCAP)
38 **STILL NOT A PLAYER** (Let Me Show You, ASCAP/Joe Cartegena, ASCAP/Jelly Jams, ASCAP/Sounds Of Da Red Drum, ASCAP/Almo, ASCAP/Rutland Road, ASCAP/Foray, SESAC/1972, SESAC) WBM
50 **STRAWBERRY** (Melodious Fool, ASCAP/WB, ASCAP/GW Jr., ASCAP/Locksmith, ASCAP)
56 **THE STREET MIX** (Hawks Perspective, BMI/ELO, BMI/Jobete, BMI/Stone Diamond, BMI) HL
21 **SUPERTHUG (WHAT WHAT)** (Suite 1202, BMI/Jose Luis Gotcha, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/Chrysalis, ASCAP/Monster, ASCAP) WBM
40 **TALK SHOW SHHH!** (Famous, ASCAP/Hudson Jordan, ASCAP)
22 **THEY DON'T KNOW/ARE U STILL DOWN** (Sony/ATV Songs, BMI/Yab Yum, BMI/Vibzelect, BMI/Tyme For Flyte, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hispanic, ASCAP) HL
16 **THINKIN' BOUT IT** (2000 Watts, ASCAP/WB, ASCAP/Tara Rob, ASCAP/Divided, BMI/Zomba, BMI) WBM
50 **TIME AFTER TIME** (Rella, BMI/Sony/ATV Songs, BMI/Dub Notes, ASCAP/WB, ASCAP) HL/WBM
26 **TOO CLOSE** (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP/EMI, ASCAP) HL/WBM
75 **TOPS DROP** (Ottanoweh, BMI/Takin' Care Of Business, BMI)
19 **TOUCH IT** (Justin Combs, ASCAP/EMI April, ASCAP/Chief Joseph, ASCAP/Sing A Song, ASCAP/WB, ASCAP/Dakoda House, ASCAP) HL/WBM
49 **TOUCH ME** (PolyGram International, ASCAP/Tony Toni Tone, ASCAP/Time Bass, ASCAP/D-Chevis, ASCAP/Mockability, ASCAP/Hoo-Sha, ASCAP) HL
20 **TRIPPIN'** (Mass Confusion, ASCAP/WB, ASCAP/D Xtraordinary, ASCAP/Virginia Beach, ASCAP)
71 **TRU MASTER** (Pete Rock, ASCAP/Ramecca, ASCAP/Careers-BMG, BMI/Diggs Family, BMI/K-Music, BMI)
85 **UNIFY** (Slick Rick, BMI/My Own Chit, BMI/Unichappell, BMI)
14 **WESTSIDE** (Sony/ATV Tunes, ASCAP/Strictly TQ, ASCAP/EMI Blackwood, BMI/Steady Mobbin', BMI/Ferry, BMI/Four Knights, BMI/Music Corp. Of America, BMI/Neutral Gray, ASCAP) HL
39 **WHATCHA WANNA DO?** (Taking Care Of Business, BMI/Minder, ASCAP)
80 **WHAT U SEE IS WHAT U GET** (Hennessy For Everyone, BMI/Voco, BMI/Akeera, BMI/Ros World, ASCAP/Largo, ASCAP)
88 **WHEN** (Three Five, BMI)
28 **WHEREVER YOU GO** (Sure II Hit, ASCAP/Warner Chappell, ASCAP/Black Panther, ASCAP/Famous, ASCAP/Ensign, ASCAP/Melodious Fool, ASCAP) HL/WBM
80 **WOOF WOOF** (QuadraSound, BMI/Warner Chappell, BMI/Fox Film, BMI) WBM
36 **YESTERDAY** (Gradington, ASCAP/MCA, ASCAP/Zamar, ASCAP) HL
90 **YOU CAME UP** (Let Me Show You, ASCAP/Joe Cartagena, ASCAP/Jelly's Jams, ASCAP/Dayna's Day, BMI)
49 **YOU MAKE ME WANNA...** (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP/BMG, ASCAP) HL

Hot R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	6	★★ NO. 1 ★★ NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA) 1 week at No. 1
2	3	9	LATELY	DIVINE (PENDULUM/RED ANT)
3	1	6	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
4	6	4	ALL THE PLACES (I WILL KISS YOU)	AARON HALL (MCA)
5	5	3	COME AND GET WITH ME	KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/EEG)
6	4	4	MY LITTLE SECRET	XSCAPE (SO SO DEF/COLUMBIA)
7	7	6	WESTSIDE	TQ (CLOCKWORK/EPIC)
8	8	3	LOVE ME	112 FEATURING MASE (BAD BOY/ARISTA)
9	—	1	TRIPPIN'	TOTAL (FEAT. MISSY ELLIOTT) (BAD BOY/ARISTA)
10	13	2	PUSHIN' WEIGHT	ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
11	10	14	TOUCH IT	MONIFAH (UPTOWN/UNIVERSAL)
12	11	14	I STILL LOVE YOU	NEXT (ARISTA)
13	9	13	THE FIRST NIGHT	MONICA (ARISTA)
14	12	18	SO INTO YOU	TAMIA (QWEST/WARNER BROS.)
15	15	4	WHEREVER YOU GO	VOICES OF THEORY (H.O.L.A./RED ANT)
16	16	9	SUPERTHUG (WHAT WHAT)	NOREAGA (PENALTY/TOMMY BOY)
17	18	3	DON'T LET IT GO TO YOUR HEAD	BRAND NUBIAN (ARISTA)
18	18	2	YESTERDAY	DEBELAH MORGAN (VAZ/MOTOWN)
19	18	2	WHATCHA WANNA DO?	MIA X FEAT. CHARLIE WILSON (NO LIMIT/PRIORITY)
20	15	4	I CAN DO THAT	MONTELL JORDAN (DEF JAM/MERCURY)
21	—	2	CAN'T GET ENOUGH	WILLIE MAX FEAT. RAPHAEL SAADIQ (POOKIE/MOTOWN)
22	17	17	THINKIN' BOUT IT	GERALD LEVERT (EASTWEST/EEG)
23	22	18	FRIEND OF MINE	KELLY PRICE (T-NECK/ISLAND)
24	23	15	SPLACKAVELLIE	PRESSHA (TONY MERCEDES/LAFACE/ARISTA)
25	15	4	BETTER DAYS	WC FEAT. JON B. (PAYDAY/LONDON/ISLAND)
26	28	3	THE STREET MIX	MAG 7 (BIV 10/MOTOWN)
27	29	2	SOMEBODY TO LOVE	LEVI LITTLE (WHITE LABLE)
28	—	2	MONEY'S JUST A TOUCH AWAY	MACK 10 FEAT. GERALD LEVERT (HOO BANGIN'/PRIORITY)
29	28	3	INVASION OF THE FLAT BOOTY B*****S	TOO SHORT (SHORT/JIVE)
30	50	4	JUST THE TWO OF US	WILL SMITH (COLUMBIA)
31	25	18	DAYDREAMIN'	TATYANA ALI (MJJ/WORK/EPIC)
32	33	4	LET ME RETURN THE FAVOR	ANDREA MARTIN (ARISTA)
33	21	12	NOBODY ELSE	TYRESE (RCA)
34	17	5	I TRIED	4 KAST (RCA)
35	39	17	THROW YO HOOD UP	MR. MONEY LOC FEAT. ABOVE THE LAW (LOC-N-UP)
36	50	2	AS LONG AS I LIVE	DANESHA STARR FEAT. ROME (MECONGANO JURY/INTERSCOPE)
37	30	10	STILL A G THANG	SNOOP DOGG (NO LIMIT/PRIORITY)
38	31	16	LOOKIN' AT ME	MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)
39	36	9	TOUCH ME	SOLO (PERSPECTIVE/A&M)
40	35	6	DEADLY ZONE	BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD (TVT SOUNDTRAX/TVT)
41	58	2	BREAKFAST IN BED	KINO WATSON (ISR/HARVEY/ICHIBAN)
42	32	12	TIME AFTER TIME	INOJ (SO SO DEF/COLUMBIA)
43	34	5	TOPS DROP	FAT PAT (WRECKSHOP)
44	—	1	HARD KNOCK LIFE (GHETTO ANTHEM)	JAY Z (ROC A FELLA/DEF JAM/MERCURY)
45	41	9	'98 THUG PARADISE	TRAGEDY, CAPONE, INFINITE (H.O.L.A.)
46	40	24	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
47	43	21	MY WAY	USHER (LAFACE/ARISTA)
48	42	6	LET ME GO...RELEASE ME	VERONICA (H.O.L.A.)
49	52	6	PARDON ME WHILE I COME BACK.	DRES (BLACK PEARL/GROUND CONTROL/NU GRUUVE)
50	46	12	DEFINITION	MOS DEF & KWELI ARE BLACK STAR (RAWKUS)
51	47	27	MY ALL/BREAKDOWN	MARIAH CAREY (COLUMBIA)
52	38	5	NO FOOL NO MORE	EN VOGUE (WARNER SUNSET/EASTWEST/EEG)
53	55	18	WOOF WOOF	THE 69 BOYZ (QUADRASOUND/BIG BEAT/ATLANTIC)
54	48	21	HOW DO I SAY I'M SORRY	TAMI DAVIS (RED ANT)
55	44	16	WHAT U SEE IS WHAT U GET	XZIBIT (LOUD)
56	—	1	THE LADY, HER LOVER AND LORD	BISHOP T.D. JAKES, SR. (ISLAND)
57	53	4	LOST IN LOVE	NASTYBOY KLICK (NASTYBOY/UPSTAIRS)
58	50	18	DESTINY	MYRON (ISLAND)
59	58	18	I WASN'T WITH IT	JESSE POWELL (SILAS/MCA)
60	49	32	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
61	62	2	TALK SHOW SHHH!	SHAE JONES (M3/UNIVERSAL)
62	—	4	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
63	59	2	STRAWBERRY	NICOLE RENEE (ATLANTIC)
64	60	15	NOBODY DOES IT BETTER	NATE DOGG FEAT. WARREN G (DOGG FOUNDATION/BREAKAWAY)
65	65	2	DR. GREENTHUMB	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
66	—	2	JUST DON'T GIVE A F***	EMINEM (WEB/AFTERMATH/INTERSCOPE)
67	—	15	NO WOMAN	GENERAL GRANT (POLYBEAT/VIRGIN)
68	58	2	IF I CAN'T HAVE YOU	JERRY BRAXTON (JNS INTERNATIONAL)
69	60	15	GOODBYE TO MY HOMIES	MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (NO LIMIT/PRIORITY)
70	69	3	NEVER ENOUGH	5 CENT FEATURING SH'KILLA (RUGLEY)
71	57	10	I SHOULD CHEAT ON YOU	J'SON (HOLLYWOOD)
72	51	2	I AIN'T HAVIN' THAT	KE'MON [illegible]
73	75	15	THE ACTUAL	ALL CITY (MCA)
74	51	50	MAKE IT HOT	NICOLE (THE GOLD MIND/EASTWEST/EEG)
75	67	18	PAPER	QUEEN LATIFAH (FLAVOR UNIT/MOTOWN)

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Billboard® HOT R&B SINGLES™

NOVEMBER 7, 1998

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	2	4	6	**NOBODY'S SUPPOSED TO BE HERE** 1 week at No. 1 A.CRAWFORD,M.JORDAN (S.CRAWFORD,M.JORDAN)	◆ DEBORAH COX (C) (D) (T) (X) ARISTA 13550	1
2	1	1	2	**HOW DEEP IS YOUR LOVE** ● DUTCH,NOAH THE N TITY,W CAMPBELL (R.COUSINS,T.HUFFIN,W CAMPBELL,M.ANDREWS,R.NOBLE)	◆ DRU HILL FEATURING REDMAN (C) (D) (T) ISLAND/DEF JAM 572424/MERCURY	2
3	1	5	1	**LATELY** ● J.HOWCOTT,D.PARKS (W.BAKER,C.KELLY)	◆ DIVINE (C) (D) PENDULUM 15316/PRD ANT	3
				★★★ Hot Shot Debut ★★★		
4	NEW▶		1	**DOO WOP (THAT THING)** L.HILL (L.HILL)	◆ LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	4
5	3	2	4	**MY LITTLE SECRET** J.DUPRI (J.DUPRI,M.SEAL,L.SCOTT)	◆ XSCAPE (C) (D) (T) (X) SO SO DEF 79036/COLUMBIA	2
6	5	3	13	**THE FIRST NIGHT** ▲ J.DUPRI (J.DUPRI,T.SAVAGE,M.MCLEOD,P.SAWYER)	◆ MONICA (C) (D) (T) (X) ARISTA 13522	1
7	6	9	3	**COME AND GET WITH ME** K.SWEAT,WIZ (K.SWEAT,L. MCCALLUM)	◆ KEITH SWEAT FEATURING SNOOP DOGG (C) (D) ELEKTRA 64080/EEG	6
8	7	7	14	**I STILL LOVE YOU** ● RAYGEE,D.LIGHTY (R.HUGGAR,R.BROWN,T.TOLBERT,A.CLOWERS,D.LIGHTY,C.LIGHTY,D.BRISTOLL,K.EDMONDS)	◆ NEXT (C) (D) (T) (X) ARISTA 13509	4
9	9	10	4	**ALL THE PLACES (I WILL KISS YOU)** M.SEAL (A.HALL III,M.SEAL)	◆ AARON HALL (C) (D) (T) MCA 55473	9
10	15	16	6	**CAN I GET A...** ◆ JAY-Z FEATURING AMIL (OF MAJOR COINZ) AND JA I.GOTTLIEB, ROB (S.CARTER,I.LORENZO,J.ATKINS,R.MAYS)	(T) DEF JAM 567683*/MERCURY	10
11	11	15	3	**LOVE ME** L.BRATHWAITE (L.BRATHWAITE,D.JONES,M.KEITH,Q.PARKER,M.SCANDRICK,M.BETHA,L.VANDROSS)	112 FEATURING MASE (C) (D) BAD BOY 79184/ARISTA	11
12	NEW▶		1	**HARO KNOCK LIFE (GHETTO ANTHEM)** MARK 45 KING (S.CARTER,M.JAMES,C.STROUSE,M.CHARNIN)	◆ JAY-Z (T) ROC A FELLA/DEF JAM 566493*/MERCURY	12
13	8	6	18	**FRIEND OF MINE** ● J.DUBS,DENT,STEVIE J. (K.PRICE,S.JORDAN,J.WALKER,A.DENT,SEALS,CROFTS)	◆ KELLY PRICE (C) (D) (T) (V) (X) T-NECK 572330/ISLAND	1
14	10	11	6	**WESTSIDE** ● M.MOSLEY,I.OUETUNDE,T.QUATES,M.MOSLEY,F.OUETUNDE,J.SAMPLE,R.FORD,JR.,R.SIMMONS,J.MOORE,R.WALKER)	◆ TQ (C) (D) (T) CLOCKWORK 79021/EPIC	10
15	16	13	15	**MOVIN' ON** D.PEARSON (D.PEARSON,M.ANDREWS,M.HARRISON)	◆ MYA FEATURING SILKK THE SHOCKER (T) UNIVERSITY 95032*/INTERSCOPE	4
16	12	8	11	**THINKIN' BOUT IT** ● DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON,G.LEVERT)	◆ GERALD LEVERT (C) (D) (T) (X) EASTWEST 64091/EEG	2
17	13	12	18	**SO INTO YOU** TIM & BOB (T.KELLEY,B.ROBINSON,TIMAS,L.RICHIE,R.LAPREAD)	◆ TAMIA (C) (D) (V) QWEST 17194/WARNER BROS.	7
18	18	20	3	**I DO (WHATCHA SAY BDO)** JON B. (JON B.)	◆ JON B. (T) YAB YUM/550 MUSIC 79045*/EPIC	18
19	14	14	14	**TOUCH IT** J.KNIGHT (J.KNIGHT,SCREWFACE,T.STAHL,J.GULDBERG)	◆ MONIFAH (C) (D) (T) UPTOWN 56207/UNIVERSAL	9
20	NEW▶		1	**TRIPPIN'** M.ELLIOTT,D.PEARSON (M.ELLIOTT,D.PEARSON,T.MOSLEY)	◆ TOTAL (FEATURING MISSY ELLIOTT) (C) (D) BAD BOY 79185/ARISTA	20
21	17	17	9	**SUPERTHUG (WHAT WHAT)** THE NEPTUNES (V.SANTIAGO,P.WILLIAMS,C.HUGO,D.HARRY,C.STEIN)	◆ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	15
22	21	18	41	**THEY DON'T KNOW/ARE U STILL DOWN** ▲ TIM & BOB,T.SHAKUR (JON B.,T.KELLEY,B.ROBINSON,T.SHAKUR,JOHNNY J)	◆ JON B. (C) (D) YAB YUM/550 MUSIC 78793/EPIC	2
23	19	19	11	**HOW'S IT GOIN' DOWN** PK (E.SERMON,A.FIELDS)	◆ DMX (FEATURING FAITH EVANS) (T) RUFF RYDERS/DEF JAM 566243*/MERCURY	19
24	24	28	3	**DON'T LET IT GO TO YOUR HEAD** C.LIGGIO (W.DIXON,L.DECHALUS,D.MURPHY,K.GAMBLE,L.HUFF)	◆ BRAND NUBIAN (C) (D) ARISTA 13571	24
25	20	21	13	**GOTTA BE** J.DUPRI (J.DUPRI,B.CASEY,B.CASEY,M.SEAL)	◆ JAGGED EDGE (C) (D) SO SO DEF 79010/COLUMBIA	11
26	23	25	39	**TOO CLOSE** ▲ RAYGEE,D.LIGHTY (K.GST,D.LIGHTY,R.L.HUGGAR,R.BROWN,R.A.FORD,D.MILLER,J.B.MOORE,K.WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
27	22	24	10	**SPLACKAVELLIE** J.CARN (D.JONES,J.CARN)	◆ PRESSHA (C) (D) (T) (X) TONY MERCEDES/LAFACE 24302/ARISTA	14
28	28	37	4	**WHEREVER YOU GO** D.BOTTOMS,M.MCCARY,J.JONES (D.BOTTOMS,M.MCCARY,N.R.HARRIS)	◆ VOICES OF THEORY (C) (D) H.D.L.A. 341D75/RED ANT	28
29	29	—	2	**PUSHIN' WEIGHT** N.D.JOE (ICE CUBE,MR. SHORT KHOP,J.JOHNSON)	◆ ICE CUBE FEATURING MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	29
30	25	22	20	**MAKE IT HOT** ● TIMBALAND (M.ELLIOTT)	◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MIND/EASTWEST 64110/EEG	2
31	26	26	24	**THE BOY IS MINE** ▲ R.JERKINS,D.AUSTIN,BRANDY (R.JERKINS,BRANDY,L.DANIELS,F.JERKINS III,J.TEJEDA)	◆ BRANDY & MONICA (C) (D) (T) (V) (X) ATLANTIC 84089	1
32	31	29	19	**MONEY AIN'T A THANG** J.DUPRI (J.DUPRI,JAY-Z,S.ARRINGTON,C.C.CARTER,B.HANK,R.PARKER)	◆ JD FEATURING JAY-Z (T) SO SO DEF 78864*/COLUMBIA	10
33	39	39	1	**BETTER DAYS** JOHNNY "J" (W.CALHOUN,M.THOMPSON,J.WILLIAMS,F.BEVERLY)	◆ WC FEATURING JON B. (C) (D) (T) PAYDAY/LONDON 57025B/ISLAND	33
34	NEW▶		1	**CAN'T GET ENOUGH** L.GRADY (WILLIE MAX,L.GRADY)	◆ WILLIE MAX FEATURING RAPHAEL SAADIQ (C) (D) (T) POOKIE 86084&/MOTOWN	18
35	NEW▶		1	**MONEY'S JUST A TOUCH AWAY** SLICE,RHYTHM D. (D.ROLISON,G.LEVERT,S.WADE,O.WELDON,F.JACKSON,B.EASTMOND)	◆ MACK 10 FEATURING GERALD LEVERT (C) (D) (T) HOO BANGIN 53327/PRIORITY	95
88	30	80	9	**YESTERDAY** V.BENFORD (V.BENFORD,D.MORGAN)	◆ DEBELAH MORGAN (C) (D) (T) VAZ 860800/MOTOWN	28
18	34	18	26	**I GET LONELY** ● J.JAM,T.LEWIS,J.JACKSON,T.RILEY (J.JACKSON,J.HARRIS III,T.LEWIS,R.ELIZONDO, JR.)	◆ JANET (FEATURING BLACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631	1
88	96	96	96	**STILL NOT A PLAYER** KNOBODY (C.RIOS,J.FOSTER,M.WILLIAMS,R.JERKINS,J.TEJEDA,J.THOMAS,J.SKINNER)	◆ BIG PUNISHER FEATURING JOE (T) LOUD 65478*	2
				★★★ Greatest Gainer/Sales ★★★		
39	46	4	1	**WHATCHA WANNA DO?** ODELL,CRAIG B (R.WILSON,O.SCOTT)	◆ MIA X FEATURING CHARLIE WILSON (C) (D) (T) NO LIMIT 53459/PRIORITY	39
				★★★ Greatest Gainer/Airplay ★★★		
40	45	45	4	**LET ME RETURN THE FAVOR** R.JERKINS,T.MASERATI (A.MARTIN,I.MATIAS)	◆ ANDREA MARTIN (C) (D) (T) (X) ARISTA 13541	45
47	47	23	93	**I CAN DO THAT** ● T.BISHOP (M.JORDAN,T.BISHOP)	◆ MONTELL JORDAN (C) (D) (T) DEF JAM 566106/MERCURY	1
42	96	88	17	**HORSE & CARRIAGE** POKE & TONE (C.GILES,S.BARNES,J.C.OLIVIER)	◆ CAM'RON FEATURING MASE (T) UNTERTAINMENT 78938*/EPIC	9
43	39	32	93	**LOOKIN' AT ME** ● C.HUGO,P.WILLIAMS (M.BETHA,C.HUGO,P.WILLIAMS,S.COMBS)	◆ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	1
44	47	47	23	**MY WAY** ▲ J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24323/ARISTA	1
45	40	80	9	**TOUCH ME** R.SAADIQ (R.SAADIQ,R.ANDERSON,D.CHAVIS,E.MACK,D.STOKES)	◆ SOLO (C) (D) PERSPECTIVE 58760D/A&M	96
46	48	50	8	**TALK SHOW SHHH!** M.JORDAN (M.JORDAN,A.CRAWFORD)	SHAE JONES (C) (D) M3 56216/UNIVERSAL	93
47	47	47	8	**SOMEBODY TO LOVE** L.LITTLE (L.LITTLE,J.KNIGHT)	◆ LEVI LITTLE (C) (D) (X) WHITE LABLE 85101	47
88	96	42	33	**ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY)** J.HAILEY,R.BENNETT (J.HAILEY,R.BENNETT,K.HAILEY)	◆ K-CI & JOJO (C) (D) MCA 55420	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
95	88	88	64	**YOU MAKE ME WANNA...** ▲ J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
50	50	11	1	**STRAWBERRY** N.RENEE (N.RENEE,G.WASHINGTON,JR.,J.BLAKE)	◆ NICOLE RENEE (C) (D) (V) ATLANTIC 84161	50
91	91	93	95	**STILL A G THANG** M.WELLS (C.BROADUS,C.WOMACK,M.WELLS)	◆ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	93
96	88	96	18	**DAYDREAMIN'** ● R.JERKINS (R.JERKINS,L.DANIELS,F.JERKINS,P.PANKEL,S.HAMILTON,D.FAGEN,W.BECKER)	◆ TATYANA ALI (C) (D) (T) MJJ/WORK 78855/EPIC	9
93	32	18	11	**NOBODY ELSE** JAKE (T.GIBSON,J.CARTER,T.JOB,K.SCOTT,J.R.SAYLES)	◆ TYRESE (C) (D) (T) RCA 65531	18
54	91	34	5	**JUST THE TWO OF US** SAUCE (W.SMITH,B.WITHERS,W.SALTER,R.MACDONALD)	◆ WILL SMITH (M) (T) (X) COLUMBIA 79038*	17
55	52	52	8	**I TRIED** G.ISAAC,T.OLIVER (G.ISAAC,T.OLIVER)	◆ 4KAST (C) (D) (T) RCA 65555	46
56	56	75	3	**THE STREET MIX** ERIC J.,S.ANSELUM,M.WILSON,E.FULMORE,S.WARNER,J.WILARD,A.SHAW,W.PARKS,H.DAVIS,D.FLETCHER)	◆ MAG 7 (C) (D) (T) BIV 10 860850/MOTOWN	56
57	54	50	6	**DEAOLY ZONE** N.MYRICK (R.PRICE,N.MYRICK,T.PERRY,K.MUCHITA,A.JOHNSON)	◆ BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD (C) (D) (T) TVT SOUNDTRAX 8215/TVT	48
58	51	43	12	**FIND A WAY** THE UMMAH (K.FAREED,M.TAYLOR,A.SHAHEED MUHAMMAD,J.YANCEY,T.TEJ,B.GILBERTO)	◆ A TRIBE CALLED QUEST (T) JIVE 42534*	29
59	68	—	2	**AS LONG AS I LIVE** BIG YAM,V.MERRITT (J.WOODS)	◆ DANESHA STARR FEATURING ROME (C) (D) MICON/GRAND JURY 97038/INTERSCOPE	59
60	49	49	10	**YOU CAME UP** ROCKWILDER (C.RIOS,D.STINSON)	◆ BIG PUNISHER FEATURING NDREAGA (T) LOUD 65547*	49
61	55	56	7	**INVASION OF THE FLAT BOOTY B*****S** E.SERMON (T.SHAW,E.SERMON,R.SIMMONS,K.WALKER,J.B.MOORE,S.GLASSMAN,J.BRALOWER)	TOO SHORT (C) (D) (T) SHORT 42543/JIVE	41
62	60	54	8	**DON CARTAGENA** R.FRIERSON (J.CARTAGENA,R.FRIERSON)	◆ FAT JOE (FEATURING PUFF DADDY) (T) MYSTIC/BIG BEAT 95527*/ATLANTIC	40
63	57	57	12	**CHEAPSKATE (YOU AIN'T GETTIN' NADA)** SKY (D.WILLIS,K.HOWELL,S.FORD,M.BRYANT,R.D'FARRALL,R.AYERS)	◆ SPORTY THIEVZ (T) ROC-A-BLDK/RUFFHOUSE 78934*/COLUMBIA	50
64	58	69	8	**OR, GREENTHUMB** MUGGS (L.MUGGERUD,L.FREESE)	CYPRESS HILL (T) (X) RUFFHOUSE 79024*/COLUMBIA	57
65	53	46	12	**TIME AFTER TIME** ● C.ROANE (C.LAUPER,R.HYMAN)	◆ INOJ (C) (D) SO SO DEF 79016/COLUMBIA	30
66	59	60	20	**GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** W.JEAN,P.MICHEAL (P.MICHAEL,W.JEAN,R.JONES,B.GIBB,M.GIBB,R.GIBB,J.BROWN,B.BYRD)	◆ PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (T) INTERSCOPE 95021*	8
67	67	67	5	**LET IT RAIN** R.VANNELL (R.VANNELL,G.JONES,D.ALEXIS)	GLENN JONES (C) SAR 1002*	67
68	65	63	6	**LOST IN LOVE** M.C. MAGIC (M.CARDENAS)	NASTYBOY KLICK (C) (D) NASTYBOY D137/UPSTAIRS	63
69	70	59	13	**HERE WE GO** ◆ FUNKMASTER FLEX PRESENTS KHADEJIA FEAT. PRODUCT W.JEAN,FUNKMASTER FLEX (W.JEAN,K.BASS,D.MCRAE,M.MOORE HOUGH)	(T) LOUD 65542*	34
70	62	58	9	**I AIN'T HAVIN' THAT** ◆ HELTAH SKELTAH FEAT. STARANG WONDAH OF O.G.C. & DOC HOLIDAY ZIGGY,BAMBI STARANG,WONDAH,LI'BUSH,S.PRICE,H.MCNAIR,R.D.REM,K.FARRED,A.MUHAMMAD,M.TAYLOR,E.SERMON)	(C) (D) (T) DUCK DOWN 53334/PRIORITY	58
71	73	72	8	**TRU MASTER** P.ROCK (P.PHILLIPS,J.HUNTER,R.BROWN)	◆ PETE ROCK WITH INSPECTAH DECK & KURUPT (T) LOUD 65568*	68
72	71	68	18	**OESTINY** T.JONES (M.DAVIS,T.JONES,H.HANCOCK,A.WILLIS)	◆ MYRON (C) (D) (T) ISLAND 572334	14
73	61	48	13	**I WASN'T WITH IT** JON JOHN,J.ELIAS (J.ROBINSON,J.ELIAS,E.JACKSON)	◆ JESSE POWELL (C) (D) SILAS 55457/MCA	25
74	85	—	2	**BREAKFAST IN BED** K.WATSON,S.DAVIS (K.WATSON,S.DAVIS)	◆ KINO WATSON (C) (D) ISR/HARVEY 24959/CHIBAN	74
75	64	78	5	**TOPS DROP** J.SLASH (FAT PAT,A.YARBROUGH,J.ELLIS,L.SIMMONS)	FAT PAT (C) (D) WRECKSHOP 2221	64
76	69	61	14	**IT'S ALRIGHT** D.DASH,MAHOGANY,S.CARTER,D.DASH,LEEPER,D.BYRNE,B.ENG,C.FRANZ,M.WEYMOUTH,J.HARRISON)	◆ MEMPHIS BLEEK (& JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY	32
77	72	64	9	**'98 THUG PARADISE** A.MCLEAN,D-MOET (A.MOODY,W.HALE)	TRAGEDY, CAPONE, INFINITE (C) (D) (T) (X) H.D.L.A. 341D77	37
78	75	74	7	**LET ME GO...RELEASE ME** D.HALL IV,VAZQUEZ,D.HALL,F.JEFFERSON,J.JACKSON)	VERONICA (C) (D) (T) 00 H.D.L.A. 341D76	71
79	63	53	5	**NO FOOL NO MORE** BIG BABY,SUGAR MIKE (D.WARREN)	◆ EN VOGUE (C) (D) WARNER SUNSET/EASTWEST 64082/EEG	37
80	66	62	16	**WHAT U SEE IS WHAT U GET** J.WEST (A.JOINER,J.WEST)	◆ XZIBIT (C) (D) (T) LOUD 65507	34
81	81	82	8	**PARDON ME WHILE I COME BACK.** MOLECULES (DRES)	DRES (C) (T) (X) BLACK PEARL/GROUND CONTROL 7001*/NU GRUV	74
82	NEW▶		1	**THE LADY, HER LOVER AND LORD** D.LAWRENCE,C.THOMPSON (T.D.JAKES,D.LAWRENCE)	BISHOP T.D. JAKES, SR. (C) 00 ISLAND 572458*	82
95	95	77	1	**INCREDIBLE** E.SERMON (E.SERMON,K.MURRAY,J.SMITH,J.BROWN,C.BOBBITT,F.WESLEY)	◆ KEITH MURRAY FEATURING LL COOL J (T) JIVE 42556*	95
88	96	45	12	**DEFINITION** DJ HI-TEK (D.SMITH,T.K.GREENE,T.COTRELL)	◆ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	96
85	18	66	8	**GHETTO FABULOUS** STU-B-DOO (J.AUSTIN,S.BULLARD,A.YOUNG,D.ROLISON,J.KUHN)	◆ RAS KASS FEATURING DR. DRE & MACK 10 (T) PATCHWERK 53453*/PRIORITY	58
95	83	80	95	**WOOF WOOF** K.MILLS (A.V.BRYANT)	◆ THE 69 BOYZ (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC	24
96	80	79	9	**SEXUAL HEALING** FOURPLAY (M.GAYE,O.BROWN,D.RITZ)	FOURPLAY FEATURING EL DEBARGE (C) (D) (V) WARNER BROS. 17205	80
88	NEW▶		8	**WHEN** EARL & JACK (J.ADAMS,S.POWELL,A.WILLIAMS)	◆ ENTOURAGE (C) (D) UN-D-NYAUDE 0009	88
96	91	88	91	**LOVERS AGAIN** P.KAZIR,B.CUBE (G.CUBE,P.KAZIR)	ALEXANDER O'NEAL (C) (D) ONE WORLD 847/ICHIBAN	54
90	96	—	2	**IF I CAN'T HAVE YOU** J.BRAXTON (J.BRAXTON)	◆ JERRY BRAXTON (C) (D) JNS INTERNATIONAL 1798	80
91	47	73	18	**NOBODY DOES IT BETTER** WARREN G (NATE DOGG,WARREN G,H.JOHNSON)	◆ NATE DOGG FEATURING WARREN G (C) (D) (T) DOGG FOUNDATION/EPIC 4000/BREAKAWAY	18
82	NEW▶		1	**JUST DON'T GIVE A F*** M.BASS,J.BASS,M.MATHERS (M.BASS,J.BASS,M.MATHERS)	EMINEM (C) (T) (X) WEB/AFTERMATH 95037*/INTERSCOPE	92
83	88	81	13	**GOODBYE TO MY HOMIES** C.STEPHENS (MASTER P,SILKK THE SHOCKER,SONS OF FUNK,MO B. DICK,F.PERREN,C.PERREN)	◆ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	38
90	93	66	11	**NEED TO KNOW** F.JERKINS III,DAWKINS & DAWKINS (F.DAWKINS,A.DAWKINS,F.JERKINS III,C.BLACKMON)	◆ DAWKINS & DAWKINS (C) (D) HARMONY 1718	93
95	95	91	95	**UNIFY** KID CAPRI (R.WALTERS,C.BROADUS,R.TOOMBS)	KID CAPRI FEATURING SNOOP DOGGY DOGG & SLICK RICK (T) TRACK MASTERS 78994*/COLUMBIA	62
96	96	79	10	**I SHOULD CHEAT ON YOU** R.JERKINS,I.PHILLIPS (R.JERKINS,F.JERKINS III,L.DANIELS,T.TURMAN,T.HALE)	◆ J'SON (C) (D) HOLLYWOOD 164021	80
93	93	66	93	**BLACK ICE (SKY HIGH)** MR. DJ (D.SHEATS,C.GIPP,A.BENJAMIN,A.PATTON)	◆ GOODIE MOB FEATURING OUTKAST (C) (D) LAFACE 24337/ARISTA	86
95	91	83	95	**PAPER** P.MICHEAL,J.DUPLESSIS (D.OWENS,P.MICHAEL,N.WHITFIELD,B.STRONG)	◆ QUEEN LATIFAH (C) (D) FLAVOR UNIT 860814/MOTOWN	23
86	95	93	20	**2 WAY STREET** M.WINANS (T.JONES,M.WINANS,K.HICKSON)	◆ MISSJONES (C) (D) (T) MOTOWN 860788	24
100	94	90	90	**COME WITH ME** ▲ S.COMBS (J.PAGE,R.PLANT,J.BONHAM,S.COMBS,M.CURRY)	◆ PUFF DADDY FEATURING JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	19

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆Videoclip availability. ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. *Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.



DATU FAISON'S

RHYTHM SECTION

HOW'D SHE GET HERE: Lately, it's been a growing topic of debate in the industry whether to release singles commercially, especially when the song becomes a hit. That very issue is the main factor surrounding the adjustments that will be taking place in the Hot R&B Singles chart, effective with the Jan. 9, 1999, issue.

However, for all the naysayers who feel withholding singles furthers a developing artist's career, let's make an example out of **Deborah Cox**, who through long-term commitment earns her first No. 1 this issue with "Nobody's Supposed To Be Here" (Arista).

Cox's sophomore set, "One Wish," debuted at No. 25 on the Top R&B Albums list in the Oct. 17 issue, scanning slightly more than 17,000 units at the overall SoundScan panel. Her current single had been released just two weeks prior and earned a No. 14 bow on Hot R&B Singles. Now, with her audience increase of 4.7 million and visibility via a top single, "One Wish" is lifted 22-19 on the Top R&B Albums list, with a 17% increase at R&B core stores. The increase is the chart's third-largest, and the set is one of only 10 to show growth in a week in which the R&B core stores panel is down 5%. At the same time, Cox's commercial single, "Nobody's Supposed To Be Here," sees a 16% growth at retail and moves 2-1 on the Hot R&B Singles Sales list.

THAT STREET-DATE THING: After three months at radio, **Lauryn Hill's** "Doo Wop (That Thing)" (Ruffhouse/Columbia) is finally released at retail. While Hill didn't scan enough copies to force her onto Hot 100 Singles, street-date trespassing put her on our 75-position, SoundScan-based Hot R&B Singles Sales chart, which forces the early bow. Since the audience for "That Thing" is still at 47 million listeners, the several hundred copies she scanned at core stores earn her the Hot Shot Debut at No. 4 on Hot R&B Singles.

Expect to see "That Thing" take a huge jump next issue after a complete week of sales; it would need to sell about 12,000 copies at core stores to hit No. 1.

THE GOOD LIFE: How is it that Jay-Z has a higher ranking on Hot R&B Singles than on Hot Rap Singles? The answer lies in the commercial configurations available at retail. As of late, more and more rap songs are being made available as 12-inch-only releases. In fact, 18 such singles are charting on Hot R&B Singles, and all would have higher placement if they were released on cassette and/or CD, since sales for those configurations reach more consumers, and 12-inches appeal mainly to DJs and hardcore fans.

Despite having a vinyl single, Jay-Z scores his first top 10, as "Can I Get A . . ." (Roc-A-Fella/Def Jam/Mercury) springs 15-10 on Hot R&B Singles, based mostly on his 32.4 million listeners at radio. Sales constitute just 2% of the song's total chart points. The title track to Jay-Z's album, "Hard Knock Life," debuts at No. 12, with 29 million listeners. With all the exposure at radio, it's no wonder the set holds a fourth straight week at No. 1 on both Top R&B Albums and The Billboard 200.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	**NITTY GRITTY** JAYO FELONY (DEF JAM/MERCURY)
2	—	1	**DANCE WIT ME** ARTURO & RAY RAY FEAT. THE BAD 10 PEE WEE ALL STARS (BIV 10/MOTOWN)
3	4	2	**LIFE AIN'T EASY** CLEOPATRA (MAVERICK/WARNER BROS.)
4	5	3	**YEAH YEAH YEAH** DOWN SOUTH PLAYERS (RESTLESS)
5	—	1	**FREE** M DOC FEAT. CRISTINA (INDASOUL/ALEXA/ICHIBAN)
6	14	7	**WORLD WAR III** TOP AUTHORITY (TOP FLIGHT/WRAP/ICHIBAN)
7	3	2	**A CHANGE IS GONNA COME** MICHAEL THOMPSON & BOBBY WOMACK (TENT/COCOA-BUTT/PIV)
8	1	7	**BULLSH***** (B.S. 'N)** N DEA DAVENPORT FEAT. MOS DEF (V2)
9	2	6	**G-SPOT** KOMPOZUR (ALL NET/PLATINUM/INTERSOUND)
10	—	1	**TELL ME** BEENIE MAN FEAT. ANGIE MARTINEZ (VP)
11	—	1	**THE REAL ONE** THE 2LIVE CREW FEAT. ICE-T (LIL' JOE)
12	—	1	**YES N DEED** SOCIETY (LUKE/LIL' JOE)
13	7	5	**HEAT** ABSOLUTE (FEAT. KELLY PRICE AND DWAYNA EPCOT/FLAVA/MERCURY)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
14	6	4	**FOUL CATS** KOOL G RAP (TILLSTREET/DOWN LOW/K-TEL)
15	8	14	**MONEY MAKIN' ANTHEM** GUGE PRESENTS KEDRAMUS KELLA KLEAR STREET PRODEPHUNIE (MERCURY)
16	—	1	**ALL I DO** 3 PRESENTS NIVEA FEAT. BIG BUCKZ (BLACK LABEL/ICHIBAN)
17	—	1	**JUMP AROUND (2000 MIX)** HOUSE OF PAIN (TOMMY BOY)
18	12	8	**GHETTO STAR** GOLDY (COOL CATS/ANANSI)
19	13	8	**8-TRACKS AND CADILLACS** A-TOWN PLAYERS FEAT. AMITA (WRAP/ICEBERG/ICHIBAN)
20	17	10	**LET'S GET FREAKY** WILLIS (VIKING)
21	15	4	**CURSE ON YOU** SLEEPY'S THEME FEAT. KEISHA JACKSON (BANG II)
22	16	9	**ALL NIGHT** N2DEEP (SWERVE/LIGHTYEAR)
23	—	1	**LONG GEV** CED-GEE (32 RECORDS)
24	—	1	**WHAT KIND OF LOVE** CLUB NOUVEAU (LIGHTYEAR)
25	10	12	**CRAWL BEFORE YOU BALL** SAAFIR (QWEST/WARNER BROS.)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted

R&B

BUSTA RHYMES

(Continued from page 28)

rapper is one of a kind. "He's one of the few rap superstars that continues to be a viable influence over two generations of hip-hop fans—first with Leaders Of The New School and, of course, with his tremendous solo career. He has achieved longevity in the hip-hop game because his lyrics are real, his flow is unique, and he is a caricature of himself," says Rhone.

Other plans for the rapper include writing a screenplay titled "Loyalty."

GLOBAL PLANS

Joe Peta, international marketing director for Elektra, says Rhymes is a definitely a star overseas. "We expect to see more response through touring," says Peta. Rhymes will begin setting up for "Extinction Level Event" on an international promotional tour starting with the European edition of the MTV Video Music Awards Nov. 12 in Milan. There, Rhymes will present an award and perform "Turn It Up/Fire It Up," a single from "When Disaster Strikes." Other tour plans include stops in France, the U.K., and Germany.

"Keeping It Tight," according to Peta, will be released commercially in the U.K., Belgium, Sweden, the Netherlands, Norway, and Denmark in January. "We will follow the American time line in releasing it promotionally," adds Peta.

Closer to the album's release, the rapper will head out on a U.S. promo tour. No plans have been finalized for a U.S. or international concert tour.

According to Elektra's director of marketing, Lydia Andrews, the label's stateside marketing campaign for Rhymes will kick off with extensive outdoor advertising, including billboards and sniping.

The label is also advertising in such trade magazines as BRE, Gavin, and Urban Network. In addition, a two-page four-color ad will appear in the Source.

In February, Rhymes will be featured on the cover of Vibe. Other covers in the works include the Source and Double XXL.

Other advertising will include flats, posters, T-shirts, fliers, and triple-play cassettes, the latter of which will be distributed by Elektra's street team at major events during the fall and winter. Andrews notes that the focus is on events like college homecomings.

Andrews says the label plans for Rhymes to make a number of TV appearances, including MTV's "Biorhythm" and performances on BET's "Soundstage" with the Flip-Mode Squad and BET's "Planet Groove." Rhymes also appeared on "The Steve Harvey Show."

Rhymes is managed by Mona Scott and Chris Lighty of Violator Management. He is booked by Cara Lewis of the William Morris Agency, and his songs are published by T'Ziah's Music/Warner-Chappell Music (BMI).

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	—	2	**PUSHIN' WEIGHT** (C) (D) (T) PRIORITY 53446	◆ ICE CUBE FEAT. MR. SHORT KHOP 2 weeks at No. 1
2	2	1	9	**SUPERTHUG (WHAT WHAT)** (C) (D) (T) PENALTY 0232/TOMMY BOY	◆ NOREAGA
3	3	3	3	**DON'T LET IT GO TO YOUR HEAD** (C) (D) ARISTA 13571	◆ BRAND NUBIAN
				★ ★ ★ GREATEST GAINER ★ ★ ★	
4	5	—	2	**WHATCHA WANNA DO?** (C) (D) (T) NO LIMIT 53459/PRIORITY	◆ MIA X FEAT. CHARLIE WILSON
5	7	5	4	**BETTER DAYS** (C) (D) (T) PAYDAY/LONDON 57025B/ISLAND	◆ WC FEATURING JON B.
6	8	13	3	**THE STREET MIX** (C) (D) (T) BIV 10 B60850/MOTOWN	◆ MAG 7
7	NEW ▶		1	**MONEY'S JUST A TOUCH AWAY** (C) (D) (T) HOO BANGIN' 53323/PRIORITY	◆ MACK 10 FEAT GERALD LEVERT
8	6	7	7	**INVASION OF THE FLAT BOOTY B*****S** (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
9	4	2	5	**JUST THE TWO OF US** (M) (T) (X) COLUMBIA 79038*	◆ WILL SMITH
10	13	14	33	**THROW YO HOOO UP** (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
11	9	6	10	**STILL A G THANG** (C) (D) (T) NO LIMIT 53450/PRIORITY	◆ SNOOP DOGG
12	10	4	16	**LOOKIN' AT ME ●** (C) (D) (T) (X) BAD BOY 79176/ARISTA	◆ MASE FEATURING PUFF DADDY
13	12	9	6	**DEADLY ZONE** (C) (D) (T) TVT SOUNDTRAX 8215/TVT	◆ BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD
14	11	16	5	**TOPS OROP** (C) (D) WRECKSHOP 2221	FAT PAT
15	NEW ▶		1	**HARD KNOCK LIFE (GHETTO ANTHEM)** (T) ROC-A-FELLA/DEF JAM 566493*/MERCURY	◆ JAY-Z
16	14	8	9	**'98 THUG PARADISE** (C) (D) (T) (X) H.O.L.A. 341077	TRAGEDY, CAPONE, INFINITE
17	18	19	8	**PARDON ME WHILE I COME BACK.** (C) (T) (X) BLACK PEARL/GROUND CONTROL 7001*/NU GRUV	DRES
18	17	10	12	**DEFINITION** (C) (D) (T) RAWKUS 173	◆ MOS DEF & KWELI ARE BLACK STAR
19	20	15	18	**WOOF WOOF** (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	◆ THE 69 BOYZ
20	15	12	16	**WHAT U SEE IS WHAT U GET** (C) (D) (T) LOAD 6550/RCA	◆ XZIBIT
21	19	18	6	**LOST IN LOVE** (C) (D) NASTYBOY 0137/UPSTAIRS	NASTYBOY KLICK
22	NEW ▶		1	**DOO WOP (THAT THING)** (C) (D) (T) (X) RUFFHOUSE 78868/COLUMBIA	◆ LAURYN HILL
23	23	23	8	**DR. GREENTHUMB** (T) (X) RUFFHOUSE 79024*/COLUMBIA	CYPRESS HILL
24	NEW ▶		1	**JUST DON'T GIVE A F*** (C) (T) (X) WEB/AFTERMATH 95037*/INTERSCOPE	EMINEM
25	33	22	17	**NO WOMAN** (C) (D) POLYBEAT 38645/VIRGIN	◆ GENERAL GRANT
26	22	17	13	**GOODBYE TO MY HOMIES** (C) (D) (T) NO LIMIT 53426/PRIORITY	◆ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK
27	25	48	13	**NEVER ENOUGH** (C) (D) RUGLEY 2105	5CENT FEATURING SH'KILLA
28	21	21	9	**I AIN'T HAVIN THAT** (C) (D) (T) DUCK DOWN 53324/PRIORITY	◆ HELTAH SKELTAH FEAT. STARANG WONDAH OF O.G.C. & DOC HOLIDAY
29	29	28	20	**THE ACTUAL** (C) (D) (T) MCA 55445	◆ ALL CITY
30	24	20	13	**BANANAS (WHO YOU GONNA CALL?)** (C) (D) FLAVOR UNIT 860814/MOTOWN	◆ QUEEN LATIFAH FEAT. APACHE
31	26	24	20	**COME WITH ME▲** (C) (D) (M) (T) (X) EPIC 78954	◆ PUFF DADDY FEAT. JIMMY PAGE
32	16	11	32	**2 LIVE PARTY** (C) (D) (T) LIL' JOE 897	◆ THE 2 LIVE CREW (FEAT. 4C OF KC & THE SUNSHINE BAND & FREAK NASTY)
33	43	49	12	**FIND A WAY** (T) JIVE 42534*	◆ A TRIBE CALLED QUEST
34	46	—	2	**YEAH YEAH YEAH** (C) (D) (T) RESTLESS 72988	◆ DOWN SOUTH PLAYERS
35	27	25	4	**UNCUT, PURE** (C) (D) (T) THE LABEL/BLACKHEART 37170/MERCURY	◆ BIG DADDY KANE
36	40	—	7	**DON CARTAGENA** (T) MYSTIC ATLANTIC 95527*/AG	◆ FAT JOE (FEAT. PUFF DADDY)
37	RE-ENTRY		2	**WORLD WAR III** (C) (D) TOP FLIGHT/WRAP 4931/CHIBAN	◆ TOP AUTHORITY
38	44	35	6	**CAN I GET A...** (T) DEF JAM 567683*/MERCURY	◆ JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA
39	34	29	19	**DO YOU** (C) (D) (T) MCA 55452	◆ HEATHER B.
40	31	27	14	**IT'S ALRIGHT** (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY	◆ MEMPHIS BLEEK (& JAY-Z)
41	32	37	33	**RAISE THE ROOF ●** (C) (D) (M) (T) (X) LUKE II 57225/01/ISLAND	◆ LUKE FEAT. NO GOOD BUT SO GOOD
42	RE-ENTRY		7	**CHEAPSKATE (YOU AIN'T GETTIN' NADA)** (T) ROC-A-BLOK/RUFFHOUSE 78934*/COLUMBIA	◆ SPORTY THIEVZ
43	28	26	4	**WHAT I DO** (C) (X) SLOW MOTION 7701*/NEROS	SLIM
44	39	36	14	**CHEATED (TO ALL THE GIRLS)** (M) (T) (X) RUFFHOUSE 78993*/COLUMBIA	◆ NYCLEF JEAN FEAT. QUEEN PEN & THE PRODUCT
45	37	30	5	**I'LL BE AROUND** (C) (D) (T) (V) 550 MUSIC 79000/EPIC	◆ RAHSUN FEAT. BIG PUNISHER AND DEUCE
46	42	41	70	**HOW DO U WANT IT/CALIFORNIA LOVE▲** (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	◆ 2PAC (FEAT. KC AND JOJO)
47	NEW ▶		1	**THE GRAND FINALE** (T) DEF JAM 566489*/MERCURY	DMX, METHOD MAN, NAS, JA RULE
48	41	39	27	**TURN IT UP (REMIX)/FIRE IT UP ●** (C) (D) (T) (X) ELEKTRA 64104/EEG	◆ BUSTA RHYMES
49	35	33	20	**BLACK ICE (SKY HIGH)** (C) (D) LAFACE 24337/ARISTA	◆ GOODIE MOB FEAT. OUTKAST
50	36	31	35	**WHO AM I** (C) (T) (X) 2 HARD 6160*/VP	◆ BEENIE MAN

◯ Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for CD single. *Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® TOP R&B ALBUMS™

NOVEMBER 7, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	5	**JAY-Z** ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98) 4 weeks at No. 1	VOL. 2... HARD KNOCK LIFE	1
2	2	9	9	**LAURYN HILL** ▲² RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
				★★★ Hot Shot Debut ★★★		
(3)	NEW ▶		1	**GAMBINO FAMILY** NO LIMIT 50718*/PRIORITY (10.98/16.98)	GHETTO ORGANIZED	3
4	3	5	4	**OUTKAST** LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
5	4	7	5	**KIRK FRANKLIN** GOSPO CENTRIC 50178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
8	7	12	6	**SOUNDTRACK** ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
7	9	6	3	**MACK 10** HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	THE RECIPE	6
8	10	10	11	**KELLY PRICE** ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	2
9	11	17	23	**DMX** ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
10	5	2	3	**BIZZY BONE** MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
(11)	NEW ▶		1	**AARON HALL** MCA 11778 (10.98/16.98)	INSIDE OF YOU	11
12	6	4	3	**KURUPT** ANTRA 540963/A&M (10.98 EQ/17.98)	KURUPTION!	4
13	14	18	10	**THE TEMPTATIONS** MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	8
14	13	15	5	**KEITH SWEAT** ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
(15)	NEW ▶		1	**KENNY LATTIMORE** COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
18	8	—	2	**HELTAH SKELTAH** DUCK DOWN 53543*/PRIORITY (10.98/16.98)	MAGNUM FORCE	8
17	12	8	5	**A TRIBE CALLED QUEST** JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
(18)	19	25	20	**BRANDY** ▲² ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
(19)	22	22	4	**DEBDRAH COX** ARISTA 19022 (10.98/16.98) HS	ONE WISH	19
20	16	11	3	**CYPRESS HILL** RUFFHOUSE 83142*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
21	15	9	3	**TWISTA & THE SPEED KNDT MOBSTAZ** CREATOR'S WAY/ATLANTIC 83142*/AG (10.98/16.98)	MOBSTABILITY	9
22	17	—	2	**VARIOUS ARTISTS** BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	17
23	26	19	6	**FLIPMODE SQUAD** ● FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	3
24	20	16	4	**VARIOUS ARTISTS** NO LIMIT 53505*/PRIORITY (10.98/16.98)	MEAN GREEN — MAJOR PLAYERS COMPILATION	6
25	23	20	4	**BRAND NUBIAN** ARISTA 19024* (10.98/16.98)	FOUNDATION	12
26	28	26	14	**GERALD LEVERT** EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
27	18	13	3	**TELA** RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	13
28	21	21	4	**MOS DEF & TALIB KWELI ARE BLACK STAR** RAWKUS 1158* (10.98/16.98)	BLACK STAR	13
29	25	14	3	**PRIME SUSPECTS** NO LIMIT 50728*/PRIORITY (10.98/16.98)	GUILTY TIL PROVEN INNOCENT	14
30	27	24	13	**SNOOP DOGG** ▲² NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
31	24	—	2	**SOUNDTRACK** IMMORTAL 69587*/EPIC (11.98 EQ/17.98)	SLAM — THE SOUNDTRACK	24
32	32	34	15	**TRIN-I-TEE 5:7** B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
33	29	23	9	**FAT JOE** ● MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	OON CARTAGENA	2
(34)	NEW ▶		1	**GHETTO MAFIA** RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	DN DA GRINO	34
35	33	27	19	**SOUNDTRACK** ▲² BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
36	35	31	11	**LUTHER VANDROSS** VIRGIN 46089 (11.98/17.98)	I KNOW	9
37	34	29	15	**JERMAINE DUPRI** ▲ JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
38	36	28	4	**GANGSTA BOO** HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
39	30	47	55	**JANET** ▲² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
40	31	30	6	**SHAQUILLE O'NEAL** T.W.ISM. 540947/A&M (10.98 EQ/16.98)	RESPECT	8
41	38	33	15	**MONICA** ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
42	40	36	17	**NDREAGA** ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
43	42	37	27	**MYA** ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
44	39	32	24	**XSCAPE** ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	8
45	43	41	36	**JAGGED EDGE** SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
46	46	44	37	**SILKK THE SHOCKER** ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
47	44	43	22	**MASTER P** ▲⁴ NO LIMIT 53536*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
				★★★ Greatest Gainer ★★★		
(48)	70	54	7	**SKULL DUGGERY** NO LIMIT/PENALTY 3082/TOMMY BOY (10.98/16.98) HS	THESE WICKED STREETS	4
49	41	38	58	**JON B.** ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
50	45	42	4	**WILL DOWNING & GERALD ALBRIGHT** VERVE FORECAST 557613/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT	36
51	47	49	9	**MONIFAH** UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
51	55	51	26	**TAMIA** QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
53	49	49	17	**MAXWELL** ● COLUMBIA 69868* (10.98 EQ/16.98)	EMBRYA	2
(54)	40	62	4	**TYRESE** RCA 66901* (8.98/13.98) HS	TYRESE	53
55	37	55	4	**GENERAL GRANT** POLYBEAT 46055/VIRGIN (10.98/16.98) HS	MR. ENERGIZER	37
56	50	58	56	**NEXT** ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	18
57	48	35	6	**MAGIC** TRU/NO LIMIT 50017*/PRIORITY (10.98/16.98)	SKY'S THE LIMIT	1
58	51	51	51	**BRIAN MCKNIGHT** ▲² MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
				★★★ Pacesetter ★★★		
(59)	91	—	2	**VARIOUS ARTISTS** LIL' JOE 234* (10.98/15.98)	LUKE'S HALL OF FAME VOLUME 3	59
60	54	76	5	**TRICK DADDY** SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	54
61	59	63	49	**CHICO DEBARGE** ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
62	58	53	13	**MARY J. BLIGE** ● MCA 11848 (10.98/17.98)	THE TOUR	7
63	63	48	8	**BIG ED** NO LIMIT 50729*/PRIORITY (10.98/16.98)	THE ASSASSIN	3
64	56	60	5	**SOLO** PERSPECTIVE 549040/A&M (10.98 EQ/16.98)	4 BRUTHAS & A BASS	25
65	52	46	11	**SOUNDTRACK** ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
66	65	67	27	**BIG PUNISHER** ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
67	53	39	8	**CANIBUS** ● UNIVERSAL 53136* (10.98/16.98) HS	CAN-I-BUS	2
68	64	50	5	**RAS KASS** PATCHWERK 50739*/PRIORITY (10.98/16.98) HS	RASASSINATION	11
69	57	59	11	**E-40** ● SICK WID' IT 41645/JIVE (19.98/24.98)	THE ELEMENT OF SURPRISE	4
70	66	64	5	**BIG TYMERS** CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
(71)	74	81	4	**CHAKA KHAN** NPG 9281 (14.98 CD)	COME 2 MY HOUSE	64
(72)	77	70	48	**WILL SMITH** ▲⁴ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
73	72	66	9	**NICOLE** THE GOLD MIND/EASTWEST 62209/EEG (10.98/16.98)	MAKE IT HOT	19
74	69	61	11	**VARIOUS ARTISTS** LOUD 67547*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME III- 60 MINUTES OF FUNK THE FINAL CHAPTER	2
75	62	57	4	**BAD AZZ** PRIORITY 50741* (10.98/16.98) HS	WORD ON THA STREET	32
76	71	65	14	**MAC** NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED	4
77	67	68	5	**REGINA BELLE** MCA 11777 (10.98/16.98)	BELIEVE IN ME	42
78	73	78	51	**MYSTIKAL** ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
79	80	79	61	**MASTER P** ▲² NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
80	79	72	5	**GHETTO TWIINZ** RAP-A-LOT 46259/VIRGIN (10.98/16.98) HS	NO PAIN NO GAIN	35
81	76	74	71	**K-CI & JOJO** ▲³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
82	68	40	3	**VARIOUS ARTISTS** WRECKSHOP 1112 (10.98/16.98)	FAT PAT & THE WRECKSHOP FAMILY: THROWED IN DA GAME	40
83	81	58	3	**VARIOUS ARTISTS** SO SO DEF 69346*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOLUME III	58
(84)	84	99	11	**LINK** RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN	46
(85)	93	75	17	**KANE & ABEL** NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	1
86	81	80	9	**VARIOUS ARTISTS** TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	43
87	90	—	21	**THE 2 LIVE CREW** LIL' JOE 231* (10.98/15.98)	THE REAL ONE	59
88	83	87	22	**MD THUGS FAMILY** ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
(89)	100	—	14	**BLACK EYED PEAS** INTERSCOPE 90152* (10.98/16.98) HS	BEHIND THE FRONT	37
(90)	RE-ENTRY		6	**SOUNDTRACK** WARNER SUNSET/EASTWEST 62265/EEG (11.98/17.98)	WHY DO FOOLS FALL IN LOVE	15
91	87	73	9	**JAYD FELONY** DEF JAM 558762*/MERCURY (10.98 EQ/16.98)	WHATCHA GONNA DO	8
(92)	NEW ▶		1	**DA KAPERZ** FULLY LOADED 8010 (10.98/15.98)	OA KAPERZ	92
93	94	—	102	**MAKAVELI** ▲³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
94	82	88	52	**JAY-Z** ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
95	97	—	83	**THE NOTORIOUS B.I.G.** ▲³ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
(96)	RE-ENTRY		4	**VESTA** I.E. MUSIC 557615/VERVE (10.98 EQ/16.98) HS	RELATIONSHIPS	55
(97)	RE-ENTRY		25	**FIEND** ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	1
98	78	71	31	**PUBLIC ANNOUNCEMENT** A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
99	86	89	58	**USHER** ▲⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
(100)	RE-ENTRY		51	**MASE** ▲³ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1998, Billboard/BPI Communications, and SoundScan, Inc.

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Cher Gives Reason To 'Believe'; Madonna In The Mix

Dance TRAX

by Michael Paoletta

LOVE IS . . . : Two years have passed since **Cher** released "It's A Man's World," a gem of an album that spawned such treasures as "One By One," "Paradise Is Here," and "Walking In Memphis." And, we must confess, it still remains in active rotation on our CD player; of course, so does her disco album "Take Me Home," but that's another story.

With that acknowledgment, imagine how worked we were to receive her new Warner Bros. single, "Believe," which recently debuted at No. 1 on the U.K.'s Chart Information Network pop chart. Not bad, eh?

The **Metro**-produced "Believe" is the title track from the singer's new album, due Nov. 10 on Warner Bros., (Billboard, Oct. 31), and it's a galloping pop pleasure that will surely please fans of Euro-dance. (Metro has worked with **Gina G** and **Dannii Minogue** in the past.) But club pundits in need of something a tad deeper have no need to worry.

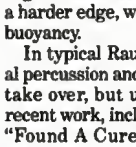
On board to take the song down various paths are **Club 69, Xenomania, Almighty,** and **Phat 'N' Phunky**. Whichever mix is preferred, one thing remains certain: It's the voice of Cher that shines through, loud and clear.

IT ALL MATTERS: A day doesn't go by when someone doesn't call and inquire about *those* much talked about remixes of "Nothing Really Matters" by Maverick/Warner Bros.' **Madonna**. It's quite clear that not many people have heard these mixes, done by **Club 69** maestro **Peter Rauhofer**, yet everybody knows about them and wants them—preferably sooner rather than later (they'll be out in early 1999). We're talking near hysteria here.

With "Nothing Really Matters," Rauhofer takes what is the most classic Madonna pop song on the singer's mesmerizing "Ray Of Light" collection and injects it with a harder edge, while maintaining its buoyancy.

In typical Rauhofer fashion, tribal percussion and rugged synth jabs take over, but unlike much of his recent work, including **Ultra Naté**'s "Found A Cure," these elements don't overly darken the song's original house-lite appeal (OK, the Future mix and Speed Club mix are exceptions).

WHAT A JOY! **Welcome Productions** is the inviting moniker for partners **Joe Carrano** and the one-named **Welcome**. Armed with a record label (Welcome Wax) and a publishing company (Toucbe Me II Music), as well as a production company, the Connecticut-based pair are no strangers to clubland.



CARRANO and WELCOME

While Carrano and Welcome have worked with a variety of artists, many may not realize that they co-wrote and produced **Donna Summer**'s "Melody Of Love (Wanna Be Loved)," which spent three weeks at No. 1 on Billboard's Hot Dance Music/Club Play chart in January 1995. The song went on to become the No. 1 Hot Dance Music/Club Play single of the year.

Since then, they've worked with DJ/producer **Junior Vasquez** on sucb notable tracks as **Urban Discharge**'s "Drop A House" and **Vernessa Mitchell**'s "Reap (What You Sow)" and, earlier this year, scored a top 10 Billboard dance song with **Whitebird**'s "Words That You Say." Most recently, they remixed **Judy Torres**' "Back In Your Arms Again" and **Regina Belle**'s "Don't Let Go."

Today, though, the duo is excited about the first two singles issued on Welcome Wax. First up is the much-in-demand (and for good reason) "This Joy" by Mitchell, which saw the light of day Oct. 27.

Co-produced with Vasquez, the gospel-infused "This Joy" was written by Mitchell and Carrano and features some fine re-tweaking by **Razor & Guido** and Vasquez.

On Nov. 17, the label will follow this with **DJ Neeko**'s hyperactive "Every Hour On The Hour." Already a staple on **Victor Calderone**'s turntables, "Every Hour" finds humor in an ex-girlfriend's message left on the artist's answering machine. That, coupled with jagged synth work, assures underground success.

Both "This Joy" and "Every Hour On Tbe Hour" are lifted from the ultra-fab soundtrack to the Canadian documentary "Hang The DJ." According to Welcome, the soundtrack is still without a label. Quite honestly, that amazes us, considering the wealth of talent featured on it, including two songs by **Mimi Summer**—you know, **Donna**'s daughter. Is there a "Welcome Soundtrax" in the works? Just thought we'd ask.

SOUL BOYS: We are happy to report that "Let It Rain" by **Soul Solution Featuring Carolyn Harding**, which debuted two years ago at the Billboard Dance Music Summit, will (finally) be released Nov. 26—with additional mixes by **Johnny Vicious** and the **Fitch Bros.**—on Jellybean Recordings. And no one's happier than **Ernie Lake** and **Bobby Guy**, otherwise known as Soul Solution. But their smiles belie the rumors that have surrounded their relationship with the label.



LAKE and GUY

"We have certainly had our fair share of ups and downs with **[John] Jellybean [Benitez]**," says Lake, referring to the label's owner. "We haven't recorded for Jellybean's label since the release of **Pulse**'s 'Won't Give Up My Music.' Rumors began circulating that Jellybean owned the Soul Solution name, and that's why we weren't recording for the label. He never owned the name."

Adds Guy, "Actually, it had more to do with the fact that we wanted to break free from that singles-only mentality. We wanted to develop artists. We wanted to collaborate with artists on album projects—and not just one-off singles."

That said, the creative duo is working with **Cyndi Lauper** and **Hannah Jones** (separately, of course) on tracks for upcoming albums; completing two demos, "Love Starts Now" and "Never Gonna Stop," that we hope will find their way onto **Diana Ross**' forthcoming project (they are *that* good!); and shopping for a label deal for **Rutland Gill**, a male duo whose soundscape combines elements of **Depeche Mode, Erasure,** and **the Beatles**.

While we wait for these, there are numerous Soul Solution productions making noise on dancefloors, including "From This Moment" (**Shania Twain**), "Satisfied" (**Erin Hamilton**), "Changes" (**So Pure! Featuring Sheleen Thomas**), "Yesterday" (**Debelah Morgan**), and "Love Him" (**Donna Lewis**).

BRITISH INVASION: This week—Tuesday (3) to be exact—finds Kinetic/Reprise issuing the hotly anticipated state-side-only release of "Tranceport," a continuous mix by Britisb DJ/producer/label owner **Paul Oakenfold**.



OAKENFOLD

Comprising 13 tracks/artists, including the sublime and hard-to-find "Someone" by **Ascension**, this collection epitomizes what Oakenfold and his Perfecto label are about, with progressive, trance, and breakbeats leading the way.

The assembling of "Tranceport" was completed in August, just days before Oakenfold embarked on the third leg of his 50-date U.S. tour (the last leg begins Nov. 5 at New York's Irving Plaza).

"This CD is a true indication of what you'll get at one of my events," says Oakenfold. "It features a family of musicians working together with a common goal to entertain by 'tranceporting' listeners into various states of mind." Something Oakenfold ably does during his legendary DJ sets.

"My tour of America has certainly been a challenge, but I love that," he says. "I like taking the sound to people in places like Las Vegas, Seattle, Boston, New York, Los Angeles, Gainesville [Fla.], and Dallas. It's so rewarding to see people getting off on the music I play."

Billboard HOT Dance Breakouts

NOVEMBER 7, 1998

CLUB PLAY

1. **JOIN IN THE CHANT** KEVIN AVIANCE WAVE
2. **SNOW ON THE SAHARA** ANGUUN EPIC
3. **THESE ARE THE TIMES** PURE SUGAR AQUA BOOGIE
4. **LOVE GETS GOING** TIKI JONES GOSSIP
5. **WHENEVER YOU'RE NEAR ME** ACE OF BASE ARISTA

MAXI-SINGLES SALES

1. **BANG LIBERATION** FUNKY DERRICK TWISTED
2. **SAVE YOUR SOUL** MIJAN VELOCITY
3. **YESTERDAY** DEBELAH MORGAN MOTOWN
4. **I WANT YOUR LOVE** ROGER SANCHEZ PRESENTS TWILIGHT NARCOTIC
5. **SAD ENOUGH** CZR FEAT. DARRYL PANDY SUBLIMINAL

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

Hawtin's Innovations Prove Less Is More

BY DYLAN SIEGLER

NEW YORK—Just when it seemed impossible for an artist to achieve international recognition while maintaining artistic integrity and underground cred—along came DJ Richie Hawtin.

It should come as no surprise that Hawtin, a pioneer of minimalist electronic music, the man behind Plastikman, and a respected Detroit-area DJ for nearly 10 years, would be the one to crack the formula. His inspired, intellectual approach to electronic music-making burnishes his studio productions, while his quest to create the ideal dance environment drives his DJ gigs.

Hawtin's conviction that less is more, as evidenced by last spring's Plastikman album, "Consumed," has recently caught the attention of the trend-hungry press, from Time magazine to The New York Times to the U.K.'s New Musical Express (NME).

But his notoriety among dance music aficionados began in the early '90s, when Plastikman's atmospheric yet aggressive groove drew crowds at raves in his home base in Windsor, Ontario; New York; and the U.K., and Hawtin began to produce Plastikman recordings.

"When I first started the Plastikman series, techno, or electronic music, was very much dance music," says Hawtin. "It was based on a heavy 4/4 or bass rhythm, and people were doing compilations of their dance tracks. There wasn't really any bigger thougbt put into them than to dance. Plastikman was specifically intended to be listened to from beginning to end—as a journey or environment."



PLASTIKMAN

Hawtin and his Detroit crony John Aquaviva had incorporated as Plus 8 Records in 1990, putting together compilations, electronic studio productions, and remixes. Plastikman's projects were originally worked through Plus 8 under the Mute Records umbrella, though M-nus Records, co-managed by Hawtin, now licenses and exports Plastikman.

"I've recorded under a dozen or two different aliases, making slightly different shades of what I call electronic music," says Hawtin. While Hawtin also grinds the gears for Fuse and crafted the "Concept Series," Plastikman—characterized by sparse drum-beat filterings and computerized pipe clankings—is probably Hawtin's best-known alter ego.

"I don't like an overabundance of information in the music I produce or listen to," explains Hawtin. "I prefer room to breathe in my music, room to think. To see and hear the spaces as much as the sound."

Hawtin's spaced-out aesthetic, especially as Plastikman, has succeeded in capturing the imagination of music listeners beyond the electronic scene. Clark Warner, label manager of Windsor-based M-nus, says that "whether the core audience who will listen to a Plastikman release are 40 years old or 15, and whether they learn about it in Time, NME, or an underground 'zine, this wider scope of coverage gives us a lot of avenues to look at."

"Consumed" appeared as techni-

(Continued on next page)

Billboard® HOT DANCE MUSIC™

NOVEMBER 7, 1998

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	2	1	7	**THE FREAKS COME OUT** TOMMY BOY SILVER LABEL 327/TOMMY BOY 1 week at No. 1	◆ CEVIN FISHER'S BIG FREAK
2	5	14	8	**THE FUTURE OF THE FUTURE (STAY GOLD)** ARISTA 13566	DEEP DISH WITH EVERYTHING BUT THE GIRL
8	2	2	8	**CAN'T GET HIGH WITHOUT U** SUBLIMINAL 007/STRICTLY RHYTHM	JOEY NEGRO FEAT. TAKA BOOM
4	2	11	8	**LOVE HIM** ATLANTIC PROMO	DONNA LEWIS
8	8	2	8	**RAIN** GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
8	8	8	8	**TONIGHT...I'M DREAMING** 4 PLAY 1014	FIFTY FIFTY
7	10	10	8	**CHANGES** CUTTING 437	SO PURE! FEATURING SHELEEN THOMAS
8	7	7	8	**NOBODY'S SUPPOSED TO BE HERE** ARISTA 13551	◆ DEBORAH COX
8	14	18	7	**JET SET** JELLYBEAN 2539	DAT OVEN
10	8	11	10	**GREATER** RADIO UNIVERSE PROMO/UNIVERSAL	DUKE
11	12	11	8	**MOVIN' ON** UNIVERSITY PROMO/INTERSCOPE	◆ MYA
12	19	28	8	**CUBIK:98** ZTT PROMO/UNIVERSAL	808 STATE
13	13	8	12	**LET ME GO...RELEASE ME** H.O.L.A. 341070	VERONICA
18	8	8	11	**MUSIC SOUNDS BETTER WITH YOU** ROULE 38561/VIRGIN	◆ STARDUST
15	18	20	8	**I WANT YOUR LOVE** NARCOTIC 014/STRICTLY RHYTHM	ROGER SANCHEZ PRESENTS TWILIGHT
16	22	27	8	**THE FIRST NIGHT** ARISTA PROMO	◆ MONICA
17	18	18	8	**MUSIC IS THE ANSWER (DANCIN' & PRANCIN')** TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
18	11	23	8	**FEEL IT** NERVOUS 20322	TIKO PRESENTS THE GROOVE FEAT. DAWN TALLMAN
18	11	8	10	**LET'S GO ALL THE WAY** COLUMBIA 78958	◆ REACT
20	18	33	8	**YOU BETTER** MCA 55512	MOUNT RUSHMORE
21	18	8	14	**WHAT THE CHILD NEEDS** ARBOLA DANCE 60431/BMG LATIN	HANNAH JONES
22	23	25	6	**SUPERSTAR** LOGIC 3000 54069/LOGIC	◆ NOVY VS. ENIAC
23	24	26	6	**THE DOOR** SFP 9626	CIRCUIT BOY
24	17	10	11	**DON'T WANT YOU** VINYL SOUL 100/MUSIC PLANT	GEORGIE PORGIE
25	25	30	6	**PORNSTAR** SNAPT 2072/MAXI	BIG MUFF
				★★★ Power Pick ★★★	
26	28	35	4	**FIND ANDTHER WOMAN** GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
27	20	18	11	**THE AGE OF LOVE** GROOVILICIOUS 050/STRICTLY RHYTHM	◆ THE AGE OF LOVE
28	32	40	3	**WHEN CAN OUR LOVE BEGIN** KING STREET 1087	KIMARA LOVELACE
29	33	46	3	**GIVE AWAY MY FEAR** EIGHTBALL 129	AETHER
30	38	—	2	**TO THE RHYTHM** PAGODA 45305/DRIVE	PEPSTAR
31	30	21	9	**SHOW YOU LOVE** I.C.U. 004	A.K. SOUL FEATURING JOCELYN BROWN
32	42	—	2	**STRONG IN LOVE** EDEL AMERICA 3990	◆ CHICANE FEATURING MASON
33	27	17	12	**GOD IS A DJ** ARISTA 13564	◆ FAITHLESS
34	48	—	2	**I'M GONNA GET YA BABY** EDEL AMERICA 4375	BLACK CONNECTION
35	31	32	7	**I'LL GIVE YOU LOVE** SOULSHINE 005	ANDRICKA HALL
36	39	44	3	**YOU USED TO HOLD ME '98** UNDERGROUND CONSTRUCTION 325	RAZOR N' GUIDO
37	43	48	3	**BRING BACK THE LOVE** STRICTLY RHYTHM 12554	95 NORTH PRESENTS LAURA HARRIS
				★★★ Hot Shot Debut ★★★	
38	NEW ▶		1	**THIS JOY** WELCOME WAX 001	VERNESSA MITCHELL
39	44	47	3	**LOVE IS ALL AROUND** PRELUDE 0001	BRENDA DURMANN
40	37	37	7	**BRAND NEW WORLD** AVEX 12024/KING STREET	GTS FEATURING MELODIE SEXTON
41	45	45	3	**SKY FITS HEAVEN** MAVERICK IMPORT/WARNER BROS.	MADONNA
42	35	31	9	**NEW KIND OF MEDICINE** AM-PM IMPORT	◆ ULTRA NATE
43	49	43	3	**AIRE** AQUA BOOGIE 058	MIJANGOS LATIN SOL ORCHESTRA
44	NEW ▶		1	**KEEP LOOKIN'** PLAYLAND 53320/PRIORITY	DELOUR DIMENSION FEATURING QUEEN MARY
45	40	36	11	**IF I FALL** OM 012	NAKED MUSIC NYC
46	29	22	13	**WHATEVER YOU WANT** NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
47	NEW ▶		1	**DON'T LET THIS MOMENT END** EPIC 79059	◆ GLORIA ESTEFAN
48	46	41	4	**BANG BANG** M.I.L. IMPORT	AFRO-CUBAN BAND
49	34	29	12	**BACK ON A MISSION** MOONSHINE 88454	◆ CIRRUS
50	47	39	5	**MELLOW MY MIND** EASTWEST PROMO/EEG	SIMPLY RED

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	24	**THE BOY IS MINE** (T) (X) ATLANTIC 84118/AG 18 weeks at No. 1	◆ BRANDY & MONICA
8	2	8	8	**ONLY WHEN I LOSE MYSELF** (T) (X) MUTE/REPRISE 44562/WARNER BROS.	◆ DEPECHE MODE
3	8	8	5	**NOBODY'S SUPPOSED TO BE HERE** (T) (X) ARISTA 13551	◆ DEBORAH COX
				★★★ Greatest Gainer ★★★	
4	1	1	1	**MUSIC SOUNDS BETTER WITH YOU** (X) ROULE 38561/VIRGIN	◆ STARDUST
8	8	2	14	**THE ROCKAFELLER SKANK** (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
8	5	8	27	**MY ALL/FLY AWAY (BUTTERFLY REPRISE)** (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
7	8	7	30	**EVERYBODY (BACKSTREET'S BACK)** (T) (X) JIVE 42515	◆ BACKSTREET BOYS
8	5	8	19	**RAY OF LIGHT** (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
8	10	10	22	**PUSSY** (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
18	11	8	8	**THINKIN' BOUT IT** (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
11	11	25	11	**IF I HAD THE CHANCE** (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
11	18	—	2	**WHENEVER YOU'RE NEAR ME** (T) (X) ARISTA 13554	◆ ACE OF BASE
18	13	11	21	**STOP** (X) VIRGIN 38641	◆ SPICE GIRLS
18	18	18	23	**THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98)** (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
				★★★ Hot Shot Debut ★★★	
15	NEW ▶		1	**JUMP AROUND (2000 MIX)** (T) (X) TOMMY BOY 463	HOUSE OF PAIN
18	20	18	15	**CRUEL SUMMER** (T) (X) ARISTA 13506	◆ ACE OF BASE
17	11	11	14	**DO IT AGAIN/MEN BEAT THEIR MEN** (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
18	11	11	33	**FROZEN** (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
19	19	49	16	**HERE WE GO AGAIN** (T) (X) ARISTA 13503	◆ ARETHA FRANKLIN
20	12	13	13	**CLOSING TIME** (X) UNDER THE COVER 9803	SOKAOTIC
21	21	23	9	**SUAVEMENTE** (T) (X) SONY DISCOS 82795	◆ ELVIS CRESPO
22	18	17	39	**HOW DO I LIVE** (T) (X) CURB 73047	◆ LEANN RIMES
23	22	16	9	**MUSIC IS THE ANSWER (DANCIN' & PRANCIN')** (T) (X) TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
24	RE-ENTRY		26	**FRIGHT TRAIN** (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
25	23	12	15	**IF YOU COULD READ MY MIND** (T) (X) TOMMY BOY 497 ◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ	
26	27	18	21	**YOU'RE STILL THE ONE** (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
27	25	21	26	**I GET LONELY** (T) (X) VIRGIN 38632	◆ JANET
28	38	34	13	**TAKE ME AWAY** (T) (X) PHAT CAT 90001	MIX FACTORY
29	40	36	42	**PLASTIC DREAMS (REVISITED)** (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
30	28	20	8	**WHATEVER YOU WANT** (T) (X) NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
31	RE-ENTRY		14	**INTERGALACTIC** (T) GRAND ROYAL 58705/CAPITOL	◆ BEASTIE BOYS
32	NEW ▶		1	**LOVE OF A LIFETIME** (T) (X) METROPOLITAN 4530	COLLAGE
33	24	31	29	**SMACK MY BITCH UP** (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
34	33	28	18	**CAN'T WE TRY** (T) (X) ROBBINS 72025	ROCKELL (DUET WITH COLLAGE)
35	42	37	41	**HONEY** (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
36	30	29	9	**SUMMER OF LOVE '98/ROAM** (X) REPRISE 44519/WARNER BROS.	THE B-52'S
37	32	24	9	**OBJECT UNKNOWN** (T) (X) ASPHODEL/OUTPOST 01156/GEFFEN	DJ SPOOKY THAT SUBLIMINAL KID FEAT. KOOL KEITH & SIR MENELIK
38	39	33	16	**DELICIOUS** (T) (X) GEFFEN 22408	◆ PURE SUGAR
39	35	32	33	**MY HEART WILL GO ON** (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
40	43	47	10	**LET ME GO...RELEASE ME** (T) (X) H.O.L.A. 341070	VERONICA
41	NEW ▶		1	**WHAT DO YOU REMEMBER** (T) (X) CLASSIFIED 0255	M:G
42	RE-ENTRY		64	**THINGS JUST AIN'T THE SAME** (T) (X) ARISTA 13381	◆ DEBORAH COX
43	RE-ENTRY		9	**FEEL IT** (T) BATTERY 46506/JIVE	◆ THE TAMPERER FEATURING MAYA
44	50	35	8	**RAIN** (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
45	RE-ENTRY		5	**LET'S GO ALL THE WAY** (T) (X) COLUMBIA 78958	◆ REACT
46	41	30	3	**GET UP** (X) COLD FRONT 4186/K-TEL	ATOMIC BABIES
47	NEW ▶		1	**THE FREAKS COME OUT** (T) (X) TOMMY BOY SILVER LABEL 327/TOMMY BOY	◆ CEVIN FISHER'S BIG FREAK
48	RE-ENTRY		8	**HALLUCINATING PLUTO/LOVE SHACK** (X) REPRISE 44520/WARNER BROS.	THE B-52'S
49	NEW ▶		1	**YOU USED TO HOLD ME '98** (T) (X) UNDERGROUND CONSTRUCTION 325	RAZOR N' GUIDO
50	NEW ▶		1	**MUSCLES** (T) (X) TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER

○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications.

HAWTIN'S INNOVATIONS PROVE LESS IS MORE

(Continued from preceding page)

cally the third album from Plastikman, though it is being closely followed up with M-nus/Mute's release on Tuesday (3) of "Artifakts (bc)," which comprises material actually conceived between "Musik," the second recording, and "Consumed," Hawtin explains.

During that time, Hawtin, a Canadian citizen, was enduring a forced exile from the U.S. due to immigration restrictions on his paid performances. Banished to Windsor, a bitter tunnel ride from his stylistic home base of Detroit, Hawtin says that "it was hard to get into the frame of mind" that had originally inspired Plastikman's productions.

All of Plastikman's releases, which began with 1993's memorably packaged "Sheet One," contain what Hawtin refers to as "reference points. I'm always trying to move one step forward. Some people take that to extremes, go so experimental they lose people. I use some similar kinds of textures, but in new contexts so that you're not stuck treading water."

Says Stephanie Rae, head of electronic surveillance and development at Mute, "Richie definitely came out of the dance community, but he's always been the one setting the curve. People who want to find out the new thing first look to Richie Hawtin."

In the words of Pepe Jansz, label manager at Hawtin's London label affiliate NovaMute, Plastikman's extremely minimal recent recordings might seem fairly "left field," especially in the face of the big beat onslaught and America's electronic awakening.

But Hawtin's appeal is broad because his music continues to surprise audiences and evade pigeonholing. This leaves him the freedom to work as a DJ live on mainstream BBC Radio 1 and then spin for 100 hardcore Hawtin fans at the Windsor club 13 Below.

"If you strap any kind of music down, you strip away the life of it," explains Hawtin. "For me, it's really about creating an atmosphere that marks a specific point in time—whether it's in my head, on a CD, or at a specific venue. That's what interests me."

WB's Tritt Hits Cyber-Byway With DVD

BY JIM BESSMAN

NEW YORK—As a forlorn traveler on the information superhighway, Travis Tritt says he's "on the exit ramp with the hood up."

But Rick Henegar, director of marketing at Warner Bros. Nashville, insists that the artist is really an "early adaptor," or a consumer who is in the vanguard of new home electronic hardware.



TRITT

Whatever. Tritt, no matter what you call him, is the subject of the first full-format DVD release.

The product itself is still in the production stage, with a tentative December release date and a to-be-determined price point. It will be based upon Tritt's current album, "No More Looking Over My Shoulder," and will be a "triple-platform disc"; that is, it will contain programs in the DVD Video, DVD Audio, and DVD-ROM formats.

The disc is being produced by Henninger Interactive Media using Sonic Solutions' DVD-publishing technology. Disc users will be able to view a Tritt concert from multiple camera angles on their home DVD Video systems, interact with Tritt on their home computer's DVD-ROM drive, or listen to the full, uncompressed high-density audio album in surround sound at more than twice the sampling rate of current CD audio technology on their DVD Audio player. All three programs will be on one DVD.

The timing of the triple-platform launch was perfect for Tritt to support and reintroduce his current album. "We'd just put our [World Wide] Web site up," he says, "and I was in the process of converting my home stereo stuff to DVD. So, I was really thrilled when I was asked to be part of this project."

According to Henninger marketing director Spence Burton, the technology for the putting all three media platforms onto a single DVD is only now being finalized. "We jumped into the breach because we saw a real opportunity with our connection to the music industry in Nashville," says Burton, referring to the Arlington,

(Continued on page 38)



Music '98. The Nashville Entertainment Assn.'s recent Music '98 fest played host to 25 unsigned acts. Shown, from left, are key event people Brian Kagan, Kos Weaver, Anne Boatman, Trace Adkins, Ted Hacker, Dan Orsborn, and Craig Bann.

Atlantic Targets Youthful Audience With Vocal Group South Sixty-Five

BY DEBORAH EVANS PRICE

NASHVILLE—With an eye toward country music's younger demographic, Atlantic Nashville is launching South Sixty-Five, a five-member group whose self-titled debut album will be promoted via a mall tour and Atlantic's first enhanced country CD.

The group was formed by Delious Kennedy, a member of the pop group All-4-One. Atlantic Nashville president Rick Blackburn met Kennedy when the vocal quartet covered John Michael Montgomery's "I Swear" and "I Can Love You Like That."

"He likes country songs," Blackburn says of Kennedy. "He would come to Nashville from time to time to look for songs for All-4-One, and I got to know him. He came in the office one day with this idea: 'If I put together a group of young guys—kind of an All-4-One/Boyz II Men [in a] country [vein], would you be interested?' I said, 'Yes, I'm open to the idea.' "

Kennedy began searching for members, at first contacting an old friend, Stephen Parker. "We met seven years ago on Arsenio Hall's



SOUTH SIXTY-FIVE

show," recalls Parker. "We were part of the Flavor of the Future contest. I was the token country guy."

Parker and Kennedy kept in touch as Kennedy's star began to rise in All-4-One and Parker moved to Nashville to pursue a career in country music. When Kennedy began putting together a country group, he enlisted Parker and his brother, Brent. From there, he launched a nationwide search.

"He would go to suburbs, Lawton, Okla., for example, and put an ad in the paper," Blackburn says of Kennedy's search. "He went through

(Continued on page 38)

Linda Davis Finds A Home At DreamWorks; RCA's Galante Renews Contract With BMG

CHECKING IN WITH: Linda Davis has been one of the most distinctive song stylists in Nashville for years. She's won a Grammy. So why has she bounced from label to label, more or less being shoehorned into different musical styles?



DAVIS

"I don't know, really," Davis tells Nashville Scene. "I'm just thankful to be where I am now. I couldn't be happier."

Where she is now is at DreamWorks Nashville, with a new album due Tuesday (3).

Nashville Scene

by Chet Flippo

She got to DreamWorks via the label's senior executive of promotion and artist development, **Scott Borchetta,** who had also found himself between labels after exiting MCA Nashville. "Scott had tried to work 'Does He Love You' and tried to help me back then. When he got to DreamWorks, he called. And I had known **James [Stroud,** DreamWorks' chief] forever. He had played drums on my first recording session in Shreveport, La., when I was 14.

"It's neat that James is producing me now. To have supporters like them sure does help. They offered me the deal onstage at Fan Fair last summer. I was totally shocked. But it was basically a vow that DreamWorks made to the fans and to the industry to say, 'We're gonna make this happen!' "

To demonstrate the continuity in her career—and to preserve some songs that should be preserved and introduced to a new audience—she and DreamWorks decided to include seven of her old songs on the new album. "That's to go along with the seven new ones," she says, making for an unusually long country album.

She is an unusually gifted ballad singer, and that talent is showcased effectively here.

ON THE ROW: RCA Label Group chairman **Joe Galante** has signed a five-year extension of his contract with parent company BMG (**Billboard*Bulletin,* Oct. 27**).** The signing effectively silences persistent rumors that Galante had been in line to take the reins at a troubled major label in Nashville. Galante has been with BMG and RCA for 28 years.



Scott Stem and **Karen Byrd** are named VPs of publicity at Capitol Nashville. Both had been working as publicists for GB Management, **Garth Brooks'** firm. Brooks has said he plans to take most of the next year off.

Nashville-based Dollar General Corp. is making a $1 million donation to the capital campaign for the new Country Music Hall of Fame. The company operates more than 3,500 Dollar General stores in 24 states.

PEOPLE: Songwriter extraordinaire **Harlan Howard** is holding a second benefit for the W.O. Smith Music School at 7 p.m. Wednesday (4) at the Hard Rock Cafe. Writer/performers who have committed thus far include **Radney Foster, Matraca Berg, Nanci Griffith, Stephony Smith, Jon Vezner, Phil Vasser,** and **Hugh Prestwood.** Tickets are available at 321-9098. The Smith School provides music instruction for Nashville's neediest children.

The Gift V

During this holiday season of joy and sharing, the Air Force and artist Martina McBride have a special gift for you and your listeners. It's a free hour-long program featuring Martina singing songs of the season from her CD *White Christmas* and contemporary selections from her CD *Evolution*. We think you'll enjoy this holiday collection and personal interview with Martina. If you are a licensed station and you'd like to receive your own copy of *The Gift V*, give us a call at (210) 652-3937.

AIR FORCE

Billboard TOP COUNTRY ALBUMS™

NOVEMBER 7, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	51	**SHANIA TWAIN** ▲[8] MERCURY 536003 (10.98 EQ/16.98) 19 weeks at No. 1	COME ON OVER	1
2	2	2	39	**DIXIE CHICKS** ▲[3] MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	2
				★★★ GREATEST GAINER ★★★		
(3)	6	7	23	**SOUNDTRACK** ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
4	4	4	27	**FAITH HILL** ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
5	3	3	8	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
				★★★ HOT SHOT DEBUT ★★★		
(6)	NEW ▶		1	**DEANA CARTER** CAPITOL 21140/CAPITOL NASHVILLE (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
7	5	5	9	**ALABAMA** ▲ RCA 67634/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
(8)	NEW ▶		1	**TOBY KEITH** MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	8
9	9	8	73	**TIM MCGRAW** ▲[3] CURB 77886 (10.98/16.98)	EVERYWHERE	1
10	8	10	25	**MARK WILLS** ● MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
11	10	11	21	**BROOKS & DUNN** ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
12	7	6	21	**REBA MCENTIRE** ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
13	11	12	48	**GARTH BROOKS** ▲[6] CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
14	12	9	11	**VINCE GILL** ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
15	13	14	15	**TRISHA YEARWOOD** ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
				★★★ PACESETTER ★★★		
(16)	21	—	2	**BILL ENGVALL** WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
17	16	15	27	**GEORGE STRAIT** ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
18	15	—	2	**TRAVIS TRITT** WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
19	14	13	5	**LYLE LOVETT** CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
20	18	17	32	**JO DEE MESSINA** ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
21	17	16	25	**LEANN RIMES** ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
22	19	18	25	**GARTH BROOKS** CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
23	20	19	13	**DIAMOND RIO** ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
24	23	21	58	**BROOKS & DUNN** ▲[7] ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
25	22	20	5	**LEE ANN WOMACK** DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
(26)	24	26	61	**MARTINA MCBRIDE** ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
(27)	35	40	4	**VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA** MCA NASHVILLE 70038 (10.98/17.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	27
28	26	28	20	**CLAY WALKER** GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	8
29	26	28	15	**VARIOUS ARTISTS** ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	72
30	28	22	7	**VARIOUS ARTISTS** ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
31	26	28	9	**TRACY LAWRENCE** ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
32	31	31	73	**TERRI CLARK** MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
33	30	34	61	**TRISHA YEARWOOD** ▲[2] MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
34	30	33	89	**LEANN RIMES** ▲[4] CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
35	27	28	9	**WILLIE NELSON** ISLAND 524548 (10.98 EQ/16.98)	TEATRO	72
36	39	35	15	**COLLIN RAYE** EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
37	26	30	62	**KENNY CHESNEY** ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
38	34	25	4	**BLACKHAWK** ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
39	32	32	11	**THE WILKINSONS** GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	70
40	33	36	3	**AARON TIPPIN** LYRIC STREET 165003/HOLLYWOOD (10.98 EQ/16.98)	WHAT THIS COUNTRY NEEDS	33
41	36	70	70	**STEVE WARINER** CAPITOL 94482/CAPITOL NASHVILLE (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	8
(42)	45	44	3	**MARTINA MCBRIDE** RCA 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	42
43	40	42	25	**JOHN MICHAEL MONTGOMERY** ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
44	43	41	24	**TRACY BYRD** MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
45	41	39	23	**JEFF FOXWORTHY** WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
46	44	45	51	**SAMMY KERSHAW** ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
47	48	46	61	**COLLIN RAYE** ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
48	42	37	4	**LORRIE MORGAN** BNA 67627/RLG (10.98/16.98)	SECRET LOVE	36
49	51	48	27	**ROY O. MERCER** CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG A BOY ARE YA? VOLUME 4	19
50	47	43	20	**DWIGHT YOAKAM** REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
51	52	49	54	**JOHN MICHAEL MONTGOMERY** ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
52	46	38	5	**VARIOUS ARTISTS** COLUMBIA 68073/SONY (10.98 EQ/17.98)	TRIBUTE TO TRADITION	36
53	50	50	22	**TY HERNDON** EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
54	49	58	18	**JOHN DENVER** MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	49
55	53	57	27	**RANDY TRAVIS** DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
(56)	60	59	53	**ROY D. MERCER** CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG A BOY ARE YA? VOLUME 3	31
57	54	56	77	**ROY D. MERCER** CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG A BOY ARE YA? VOLUME 1	39
58	58	54	20	**JOE DIFFIE** EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
(59)	67	62	31	**CLEDUS T. JUDD** RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
60	57	55	15	**CHRIS LEDOUX** CAPITOL NASHVILLE 21942 (10.98/16.98)	ONE ROAD MAN	24
61	55	52	65	**CLINT BLACK** ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
62	56	53	79	**GEORGE STRAIT** ▲[3] MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
63	64	60	73	**ROY D. MERCER** CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG A BOY ARE YA? VOLUME 2	43
64	65	64	17	**PAM TILLIS** ARISTA NASHVILLE 18861 (10.98/16.98)	EVERY TIME	26
65	66	68	13	**WILLIE NELSON** LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	58
66	68	61	54	**LONESTAR** BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	10
67	62	47	9	**DOLLY PARTON** DECCA 70041/MCA NASHVILLE (10.98/16.98)	HUNGRY AGAIN	23
68	68	61	9	**EMMYLOU HARRIS** EMINENT 25001 (10.98/15.98)	SPYBOY	27
69	68	61	70	**LILA MCCANN** ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
70	72	67	89	**LEANN RIMES** ▲[2] CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
71	61	—	47	**JOHN DENVER** LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
(72)	NEW ▶		7	**CONFEDERATE RAILROAD** ATLANTIC 83024/AG (10.98/16.98)	KEEP ON ROCKIN'	72
73	70	66	104	**ALAN JACKSON** ▲[3] ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	8
74	70	73	7	**RANDY TRAVIS** WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	70
(75)	RE-ENTRY		64	**MICHAEL PETERSON** ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums™

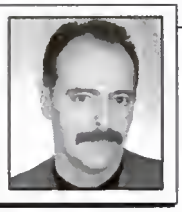
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

NOVEMBER 7, 1998

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	**GARTH BROOKS** ▲[7] CAPITOL NASHVILLE 29689 (10.98/15.98) 25 weeks at No. 1	THE HITS	166
7	7	**SHANIA TWAIN** ▲[15] MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	194
3	3	**ALAN JACKSON** ▲[4] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	157
3	3	**LEANN RIMES** ▲[2] CURB 77821 (10.98/15.98)	BLUE	120
1	1	**HANK WILLIAMS, JR.** ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	230
3	3	**CHARLIE DANIELS** ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	201
1	10	**DEANA CARTER** ▲[4] CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	112
1	7	**WILLIE NELSON** ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	220
1	1	**PATSY CLINE** ▲[3] MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	605
10	12	**TIM MCGRAW** ▲[2] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	240
11	9	**SHANIA TWAIN** ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	104
12	11	**HANK WILLIAMS** MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	54
13	13	**JOHNNY CASH** COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	83
70	70	**TRAVIS TRITT** ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	158
15	15	**ROY ORBISON** COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	60
16	18	**THE CHARLIE DANIELS BAND** ▲[3] EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	463
70	15	**VINCE GILL** ▲[3] MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	225
70	20	**GEORGE JONES** ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	386
70	23	**VINCE GILL** ▲[2] MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	140
70	22	**CLINT BLACK** ▲ RCA 66671/RLG	THE GREATEST HITS	109
70	70	**GEORGE STRAIT** ▲[5] MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	318
22	24	**PATSY CLINE** ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	206
23	—	**DAVID ALLAN COE** COLUMBIA 40185/SONY (9.98 EQ CD)	GREATEST HITS	1
24	25	**GEORGE STRAIT** ▲[3] MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	556
25	—	**GEORGE STRAIT** ▲[5] MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	142

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1998 Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

BLUE-BLOODED COUNTRY: All eyes are on **Alan Jackson's** "Right On The Money" (Arista/Nashville), which gains 1,074 plays on Hot Country Singles & Tracks, more than twice the combined increase of its two closest competitors. **Randy Travis'** "Spirit Of A Boy, Wisdom Of A Man" (DreamWorks) gains 469 spins, and **Diamond Rio's** "Unbelievable" is up 432 plays. Jackson's song shoots 34-23 with airplay at 159 monitored stations. "Right On The Money" also turns in the most new stations (six or more plays for the first time during the tracking period), finishing with 50 new stations, including WWWW Detroit; WCHY Savannah, Ga.; and KNCI Sacramento, Calif. "Right On The Money" is Jackson's second release from "High Mileage," which scans more than 28,000 copies to hold at No. 5 on Top Country Albums.

IF I HAD A BOAT: Following Fox Home Entertainment's Oct. 20 video release of "Hope Floats," the soundtrack (Capitol) finishes with more than 41,000 scans, capturing double Greatest Gainer credits on Top Country Albums and on The Billboard 200. Up more than 19,000 units, the soundtrack jumps 6-3 on the country list and 66-27 on the big chart.

Our percentage-based Pacesetter award on Top Country Albums is handed to comedian **Bill Engvall's** "Dorkfish" set (Warner Bros.), which gains 27% to rise 21-16. "I'm A Cowboy," the lead single from "Dorkfish," moves 62-60 on Hot Country Singles & Tracks with spins detected at 46 monitored signals. The companion videoclip is airing in medium rotation at CMT.

ON HER TOES: Bowing with Hot Shot Debut honors at No. 6 on Top Country Albums, **Deana Carter's** "Everything's Gonna Be Alright" (Capitol) opens with more than 25,000 units and enters The Billboard 200 at No. 57. Carter's debut set, "Did I Shave My Legs For This?," entered the country chart with more than 4,000 units at No. 40 in the Sept. 21, 1996, issue. At its peak, "Did I Shave My Legs For This?" sold more than 168,000 units in the Jan. 11, 1997, issue. On Top Country Catalog Albums, that set sells more than 3,000 units and rises 10-7.

"Absence Of The Heart" is the first single from Carter's new album, and it moves 26-20 on Hot Country Singles & Tracks. KBEQ Kansas City, Mo., is the overall airplay leader with 190 total plays to date. The heaviest airplay this issue is detected at KYNG Dallas (34 plays). New airplay is heard at six monitored stations, including WXTU Philadelphia and KFMS Las Vegas.

TO BE CONTINUED: **Toby Keith** lands at No. 8 on Top Country Albums with his first hits set, "Greatest Hits Volume One" (Mercury). It moves more than 24,000 units and enters The Billboard 200 at No. 61. The material on Keith's best-of package is collected from four sets of new material released between 1993 and 1997.

One new track from "Greatest Hits Volume One" is "Getcha Some," which advances 31-30 on Hot Country Singles & Tracks, up 154 plays. Airplay is detected at 159 monitored stations.

WB'S TRITT HITS CYBER-BYWAY WITH DVD

(Continued from page 36)

Va.-based company's post-production facility in Nashville (Henninger Elite Post), which has worked on numerous music videos for Nashville labels.

The DVD Audio platform for the Tritt DVD—which will have the same title as the album—will feature the entire "No More Looking Over My Shoulder" in 24-bit, 96-kilohertz stereo, with a high-resolution surround mix. (Current CD audio technology is limited to a sampling rate of 44.1 kHz and 16 bits of data.)

The DVD Video portion will involve a Tritt concert to be shot at the Factory in Franklin, Tenn., in Dolby digital six-channel surround sound and with multiple cameras, to allow users to select their own viewing positions. Behind-the-scenes footage will also be included.

The DVD-ROM will carry Tritt's "trilogy" of music videos dealing with his wheelchair-bound Vietnam vet character Mac, beginning with the clips to "Anymore" and "Tell Me I Was Dreaming" and concluding with a new video, "If I Lost You," which is the first single from "No More Looking Over My Shoulder." Included are behind-the-scenes footage from the third clip's shoot, song lyrics from the new album, Tritt's complete disography, and tie-ins with the National Hot Rod Assn. (Tritt is a big hot rod fan) and Tritt merchandise, along with a link to his Web site. Tritt was recently shot in front of a green screen explaining what the DVD-ROM consists of, and he has been electronically inserted into the program to guide users through the various options.

"It basically has me there instructing you how to go forward and pick more things out—ask questions about the new album, hear sample cuts, or log on to my Web site," says Tritt, who was involved in selecting photos and song bites. "To be able to pop this thing into your CD player or computer or DVD player and get all these different facets of entertainment all on the same piece of software is a pretty cool thing."

But the DVD-ROM also sends users to Warner Bros. Nashville's Web site, notes Henegar, who hopes that the product will now bring "fringe consumers who may not be core country listeners" into the country music format. "Our hope is to work out premium offerings with hardware manufacturers to get people turned on to country music—because DVD players are expected to sell an enormous number of units, and this [Tritt DVD] is so spectacular."

The label is putting together a marketing plan, tentatively within Warner Home Video's marketing system. Henegar notes that the disc will naturally be geared toward the "No More Looking Over My Shoulder" album in packaging elements and physical appearance.

SOUTH SIXTY-FIVE

(Continued from page 36)

auditions with a lot of kids—75 or 80 maybe—and picked five. He knew what voices he was looking for. The record company can take no credit for this."

In addition to the Parker brothers, the members of South Sixty-Five (which takes its name from an interstate that runs through Nashville) are Texas native Lance Leslie, Oklahoman Doug Urie, and Jerimy Koeltzow, who also hails from Oklahoma. The members of the group are in their early 20s, with Koeltzow being the youngest, at 20. They began singing together in early 1997.

"He cast these five guys, brought them in, and did demos that absolutely got our ears," says Blackburn.

Parker says the vocal blend came together easily. "We didn't have rough moments," he says. "It's going to sound trite, but we became instant friends, kind of like a brother thing. We all get along great."

The album is diverse, he says. "There are things that remind me of the Oak Ridge Boys—it has that doo-wop country sound, which hasn't been done since the Oak Ridge Boys. Then there's the tightness of a Diamond Rio harmony on some [songs]. It's new country to me."

The first single, "A Random Act Of Senseless Kindness," ships Nov. 16. Blackburn says the Atlantic promotion team has been visiting radio, not only playing the music but also introducing the group via the enhanced CD, which includes the video for the single. "We're getting positive feedback," he says. "Every now and then you get a project that's new that makes you come out of your chair."

Blackburn believes the group will appeal to the younger demographic, and he's not worried about it being perceived as too pop. "No complaints on it at all because country is so diverse right now," he says.

Atlantic plans to launch the act with a series of performances in malls that will begin in early December. The first appearance will likely be Dec. 5 or 12 at the Mall of America in Minneapolis. According to Atlantic Nashville senior VP of marketing Bob Heatherly, the concerts will also involve promotions with the Sam Goody/Musicland chain.

"I've seen the video a couple of times. They're a good-looking bunch of guys and have a terrific message," says Scott Levin, director of marketing, audio, for Musicland Group Inc. "We at Sam Goody/Musicland are looking forward to working with them. We're talking with Bob Heatherly about a mall tour, which we've done with other artists like 'N Sync and Cleopatra."

"CMT is going to be part of the launch," says Heatherly. "The group will do a mall concert supported by radio and CMT. The CMT trucks will be out at the locations. We'll also have TNN exposure. Radio will be involved, and we'll have the group on TV in those markets on morning and noon shows."

Heatherly says the Gap clothing chain has expressed interest in becoming involved.

The group is managed by Kennedy for Trijon Entertainment in Los Angeles and has no booking or publishing affiliation yet.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

27 **26 CENTS** (Golden Phoenix, SOCAN/Kayasongs, SOCAN)
20 **ABSENCE OF THE HEART** (EMI Princeton Street, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/In The Fairway, ASCAP/Hamstein Cumberland, BMI/Hardtail Hits, BMI) HL/WBM
64 **ALONE** (Gibb Brothers, BMI/Careers-BMG, BMI) HL
69 **BANG A DRUM** (PolyGram International, ASCAP/Bon Jovi, ASCAP) HL
41 **A BITTER END** (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM
68 **BURNIN' THE ROADHOUSE DOWN** (Songs Of Peer, ASCAP/Steve Wanner, BMI) HL/WBM
55 **BUSY MAN** (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM
40 **BY THE BOOK** (Warner-Tamerlane, BMI/EMI April, ASCAP/Rkds, ASCAP) HL/WBM
71 **COMING BACK FOR YOU** (Sony/ATV Tree, BMI/Chris Waters, BMI/Hamstein Cumberland, BMI) HL/WBM
8 **DON'T LAUGH AT ME** (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
66 **DON'T TRY TO FIND ME** (Hamstein Cumberland, BMI/Baby Mae, BMI/Anna Lisa Graham, BMI) WBM
53 **EVERY LITTLE WHISPER** (Hamstein Cumberland, BMI/Kidlulie, BMI/Steve Wanner, BMI) WBM
8 **EVERYTHING'S CHANGED** (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terlee, BMI/Sony/ATV Cross Keys, ASCAP) HL
38 **EVERY TIME** (Still Working For The Man, BMI/EMI Blackwood, BMI/Garden Angel, BMI) HL
50 **FLY (THE ANGEL SONG)** (Golden Phoenix, SOCAN/Kayasongs, SOCAN/Rory Bourke, BMI) WBM
74 **FOR A LITTLE WHILE** (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP)
5 **FOREVER LOVE** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL
25 **FOR YOU I WILL** (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
30 **GETCHA SOME** (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
36 **GUILTY** (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL
35 **HOLD ON TO ME** (Reynsong, BMI/Bayou Boy, BMI) HL
4 **HONEY, I'M HOME** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
70 **HONKY TONK AMERICA** (PolyGram International, ASCAP/Ranger Bob, ASCAP) HL
2 **HOW DO YOU FALL IN LOVE** (Maypop, BMI/Wildcountry, BMI) WBM
21 **HOW DO YOU SLEEP AT NIGHT** (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W & M, SESAC/Extra Innings, SESAC) HL/WBM
20 **HOW LONG GONE** (Shawn Camp, BMI/Foreshadow, BMI/CMI, BMI/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL
14 **HUSBANDS AND WIVES** (Sony/ATV Tree, BMI) HL
34 **IF I LOST YOU** (Past Oak, BMI/Edristo, ASCAP) HL
67 **IF THE JUKEBOX TOOK TEARDROPS** (Colgems-EMI ASCAP/Michael Henderson, ASCAP/EMI April, ASCAP) HL
32 **I'LL GO ON LOVING YOU** (Spur 66, SESAC/Moraine, SESAC/Little Duck, SESAC) WBM
75 **I'LL TAKE TODAY** (Seven Summits, BMI/Will Robinsongs, BMI/Irving, BMI)
60 **I'M A COWBOY** (Twin Spurs, BMI/Muy Bueno, BMI/Blind Sparrow, BMI)
22 **I'M ALRIGHT** (EMI April, ASCAP/Phil Vassar, ASCAP) HL
62 **I'M YOURS** (Gravitron, SESAC/Blakemore Avenue, ASCAP/Full Keel, ASCAP) WBM
12 **IT MUST BE LOVE** (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM
65 **I WALK THE LINE (REVISITED)** (Sony/ATV Tunes, ASCAP/House Of Cash, BMI/Bug, BMI)
10 **I WANNA FEEL THAT WAY AGAIN** (Jeff Stevens, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI/WB ASCAP) WBM
29 **I WILL STAND** (Scarlett Sister, ASCAP/Still Working For The Woman, ASCAP/Sweet Two O Five, BMI/Frankly Scarlett, BMI/First And Goal, BMI)
73 **I WON'T LIE** (EMI April, ASCAP/Pedalhead, ASCAP/Famous, ASCAP)
37 **KINDLY KEEP IT COUNTRY** (Vinny Mae, BMI) WBM
13 **LET ME LET GO** (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) HL/WBM
59 **LIKE WATER INTO WINE** (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
0 **A LITTLE PAST LITTLE ROCK** (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM
51 **LOOSEN UP MY STRINGS** (Blackened, BMI) WBM
61 **LOVE HAPPENS LIKE THAT** (Notes To Music, ASCAP/Maverick, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Blind Sparrow, BMI) HL/WBM
72 **THE MAN SONG** (TTF, BMI)
43 **NO PLACE THAT FAR** (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
18 **NOTHIN' NEW UNDER THE MOON** (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Wildcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) HL/WBM
49 **ONE DAY LEFT TO LIVE** (Acuff-Rose, BMI/That's A Smash, BMI/Mike Curb, BMI/CPN, ASCAP) WBM
63 **ORDINARY LIFE** (McSpadden-Smith, BMI/Magnolia Hill, ASCAP)
44 **POOR ME** (Sony/ATV Tree, BMI/Al Andersongs, BMI/Mighty Nice, BMI) HL
23 **RIGHT ON THE MONEY** (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
56 **SLOW DOWN** (Glitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM
58 **SOMEBODY'S OUT THERE WATCHING** (Warner-Tamerlane, BMI/Puckalesia, BMI/Nomad-Noman, BMI/Franne Golde, BMI/Windswept Pacific, BMI) WBM
17 **SOMEONE YOU USED TO KNOW** (Melanie Howard, ASCAP/Big Giant, ASCAP)
46 **SOMETHING TO THINN ABOUT** (EMI Blackwood, BMI/Ty Land, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
33 **SPIRIT OF A BOY, WISDOM OF A MAN** (WB, ASCAP/Big Tractor, ASCAP/War Bride, ASCAP) WBM
39 **STAND BESIDE ME** (Hamstein Cumberland, BMI) WBM
47 **STRAIGHT TEQUILA** (Top Brass, ASCAP/Penny Annie, BMI/House Of Penny, BMI/Copperfield, BMI)
48 **TAKE ME** (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI) HL
31 **THERE YOU HAVE IT** (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
57 **TICKET OUT OF KANSAS** (Tom Collins, BMI) WBM
20 **TRUE** (Warner Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM
42 **UNBELIEVABLE** (Mighty Nice, BMI/Al Andersongs, BMI/Longitude, BMI/My Life's Work, BMI) HL/WBM
11 **WE REALLY SHOULDN'T BE DOING THIS** (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
54 **WHEN I GROW UP** (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM
7 **WHERE THE GREEN GRASS GROWS** (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
45 **WHEREVER YOU ARE** (EMI April, ASCAP/Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) HL/WBM
18 **WHERE TOUR ROAD LEADS** (EMI April, ASCAP/Desmobile, ASCAP/Manor House, ASCAP/BMG, ASCAP) HL
1 **WIDE OPEN SPACES** (Pie-Eyed Groobee, BMI/Groobee, BMI)
52 **WINE INTO WATER** (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Ted Hewitt, ASCAP) HL
24 **WRONG AGAIN** (Still Working For The Man, BMI/Dyad, BMI)
3 **YOU MOVE ME** (PolyGram International, ASCAP/Percepetionsongs, ASCAP) HL
10 **YOU'RE BEGINNING TO GET TO ME** (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM
15 **YOU'RE EASY ON THE EYES** (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/Polygram International, BMI/Tern-000, ASCAP) HL/WBM

Billboard® HOT COUNTRY SINGLES & TRACKS™

NOVEMBER 7, 1998

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 164 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	3	7	12	**WIDE OPEN SPACES** 1 week at No. 1 P.WORLEY,B.CHANCEY,(S.GIBSON)	◆ DIXIE CHICKS (C) (D) (V) MONUMENT 79003	1
2	5	5	15	**HOW DO YOU FALL IN LOVE** D.COOK,ALABAMA,(R.OWEN,**T.GENTRY**,G.FOWLER)	◆ ALABAMA (V) RCA 65561	2
3	5	8	30	**YOU MOVE ME** A.REYNOLDS,(G.KENNEDY,P.PETTIS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	5
1	1	1	15	**HONEY, I'M HOME** R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	1
5	7	8	15	**FOREVER LOVE** D.MALLOY,R.MCENTIRE,(L.HENGBER,D.BRYANT,S.RUSS)	◆ REBA (V) MCA NASHVILLE 72062	5
6	9	9	14	**A LITTLE PAST LITTLE ROCK** M.WRIGHT,(J.BROWN,T.LANE,B.JONES)	◆ LEE ANN WOMACK (C) (D) (V) DECCA 72068	6
7	4	1	18	**WHERE THE GREEN GRASS GROWS** B.GALLIMORE,J.STROUD,**T.MCGRAW**,(J.LEARY,C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	1
8	6	3	17	**OON'T LAUGH AT ME** C.CHAMBERLAIN,(A.SHAMBLIN,S.SESKIN)	◆ MARK WILLS (V) MERCURY 566054	2
9	2	4	19	**EVERYTHING'S CHANGED** D.COOK,W.WILSON,(R.MCDONALD,P.NELSON,I.BOONE)	◆ LONESTAR BNA ALBUM CUT	2
10	11	13	21	**I WANNA FEEL THAT WAY AGAIN** T.BROWN,(J.STEVENS,S.BOGARD,D.LEIGH)	◆ TRACY BYRD (V) MCA NASHVILLE 72068	10
11	12	14	13	**WE REALLY SHOULDN'T BE OOING THIS** T.BROWN,G.STRAIT,(J.LAUDERDALE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	11
12	13	15	13	**IT MUST BE LOVE** D.JOHNSON,(C.BICKHARDT,J.SUNDRUD)	TY HERNDON (V) EPIC 79049	12
13	15	18	9	**LET ME LET GO** D.HUFF,F.HILL,(S.DIAMOND,D.MORGAN)	FAITH HILL WARNER BROS. ALBUM CUT	13
14	14	21	7	**HUSBANDS AND WIVES** D.COOK,K.BROOKS,R.DUNN,(R.MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	14
15	16	17	11	**YOU'RE EASY ON THE EYES** K.STEGALL,(T.SHAPIRO,C.WATERS,**T.CLARK**)	◆ TERRI CLARK (V) MERCURY 566218	15
16	10	10	15	**NOTHIN' NEW UNDER THE MOON** W.C.RIMES,(R.BOWLES,T.SHAPIRO,J.LEO)	LEANN RIMES CURB ALBUM CUT/MCG	10
17	17	19	12	**SOMEONE YOU USED TO KNOW** C.RAYE,P.WORLEY,B.J.WALKER JR.,(R.LEE,T.JOHNSON)	COLLIN RAYE (C) (D) EPIC 79011	17
18	18	22	8	**WHERE YOUR ROAD LEADS** ◆ TRISHA YEARWOOD (DUET WITH GARTH BROOKS) A.REYNOLDS,(V.SHAW,D.CHILD)	(V) MCA NASHVILLE 72070	18
19	27	26	12	**YOU'RE BEGINNING TO GET TO ME** J.STROUD,C.WALKER,(T.SHAPIRO,A.BARKER)	CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE	19
20	26	30	7	**ABSENCE OF THE HEART** C.FARREN,D.CARTER,(D.CARTER,C.FARREN,C.JONES)	◆ DEANA CARTER (V) CAPITOL 58736/CAPITOL NASHVILLE	20
21	24	25	19	**HOW DO YOU SLEEP AT NIGHT** D.COOK,(J.MCBRIDE,J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	21
22	23	23	25	**I'M ALRIGHT** B.GALLIMORE,**T.MCGRAW**,(P.VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
23	34	49	4	**RIGHT ON THE MONEY** K.STEGALL,(C.BLACK,P.VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE 13136	23
24	30	34	8	**WRONG AGAIN** M.MCBRIDE,P.WORLEY,(T.L.JAMES,C.WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	24
25	28	27	14	**FOR YOU I WILL** P.MCMAHON,A.TIPPIN,T.MARTIN,M.NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	25
26	22	16	19	**HOW LONG GONE** D.COOK,K.BROOKS,R.DUNN,(S.CAMP,J.S.SHERRILL)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13143	1
27	21	20	22	**26 CENTS** T.HASELDEN,R.ZAVITSON,D.JOHNSON,(S.WILKINSON,W.WALLACE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE	3
28	25	24	24	**TRUE** T.BROWN,G.STRAIT,(M.GREEN,J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	2
29	29	26	30	**I WILL STAND** B.CANNON,N.WILSON,(M.GERMINO,C.BEATHARD)	KENNY CHESNEY (C) (D) (V) BNA 65570	26
30	39	39	5	**GETCHA SOME** J.STROUD,T.KEITH,(T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY 566432	30
31	39	39	30	**THERE YOU HAVE IT** M.BRIGHT,T.DUBOIS,(S.BEGARD,R.GILES)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	30
72	20	11	15	**I'LL GO ON LOVING YOU** K.STEGALL,(K.KANE)	◆ ALAN JACKSON (V) ARISTA NASHVILLE 13135	1
33	39	37	5	**SPIRIT OF A BOY, WISDOM OF A MAN** J.STROUD,B.GALLIMORE,R.TRAVIS,(T.BRUCE,G.BURTNIK)	◆ RANDY TRAVIS DREAMWORKS ALBUM CUT	33
39	33	33	30	**IF I LOST YOU** B.J.WALKER JR.,T.TRITT,(T.TRITT,S.HARRIS)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17152	30
35	37	39	5	**HOLD ON TO ME** C.PETOCZ,J.M.MONTGOMERY,(B.DALY,W.RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	15
38	38	38	11	**GUILTY** C.FARREN,(B.WARREN,B.WARREN,D.BERG)	◆ THE WARREN BROTHERS (C) (D) (V) BNA 65552	30
37	39	40	5	**KINDLY KEEP IT COUNTRY** T.BROWN,(V.GILL)	VINCE GILL (V) MCA NASHVILLE 72072	30
38	38	38	5	**EVERY TIME** B.J.WALKER JR.,P.TILLIS,(T.L.JAMES,J.KIMBALL)	PAM TILLIS (V) ARISTA NASHVILLE 13129	38
39	42	46	5	**STAND BESIDE ME** B.GALLIMORE,T.MCGRAW,(S.A.DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	39
40	40	40	1	**BY THE BOOK** R.E.ORRALL,J.LEO,(M.PETERSON,R.E.ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	40
41	30	30	5	**A BITTER END** B.CHANCEY,C.YOUNG,(D.DODD,K.BEARD)	◆ DERYL DODD (C) (D) COLUMBIA 79013	41
42	69	—	1	**UNBELIEVABLE** M.D.CLUTE,DIAMOND RIO,(A.ANDERSON,J.STEELE)	◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	30
43	40	45	5	**NO PLACE THAT FAR** N.WILSON,B.CANNON,(S.EVANS,T.SHAPIRO,T.MARTIN)	SARA EVANS (C) (D) (V) RCA 65584	43
44	43	41	5	**POOR ME** D.COOK,L.WILSON,(B.DIPIERO,A.ANDERSON)	JOE DIFFIE (V) EPIC 79048	43
44	45	47	7	**WHEREVER YOU ARE** M.WRIGHT,(R.SPRINGER,T.MARTIN,R.WILSON)	◆ MARK CHESNUTT (V) DECCA 72066	45
46	48	50	7	**SOMETHING TO THINK ABOUT** P.MCMAHON,(T.MARTIN,T.NICHOLS)	DAVID KERSH CURB ALBUM CUT	46
47	47	51	10	**STRAIGHT TEQUILA** C.HOWARD,A.SMITH,(D.STAFFORD,J.HARGROVE)	◆ TRINI TRIGGS (C) (D) (●) CURB 73066/MCG	47
48	49	52	6	**TAKE ME** D.HUFF,(S.SMITH,B.DIPIERO)	◆ LARI WHITE LYRIC STREET ALBUM CUT	48
49	50	54	5	**ONE DAY LEFT TO LIVE** K.STEGALL,(D.DILLON,R.BOUDREAUX,J.NORTHRUP)	◆ SAMMY KERSHAW (C) (D) (V) MERCURY 566052	49
50	61	65	3	**FLY (THE ANGEL SONG)** T.HASELDEN,R.ZAVITSON,D.JOHNSON,(S.WILKINSON,P.M.BOLTER)	◆ THE WILKINSONS GIANT ALBUM CUT/REPRISE	50
51	46	35	13	**LOOSEN UP MY STRINGS** C.BLACK,J.STROUD,(C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 65585	12
52	53	55	8	**WINE INTO WATER** G.NICHOLSON,T.GRAHAM BROWN,(T.G.BROWN,B.BURCH,T.HEWITT)	◆ T. GRAHAM BROWN INTERSOUND ALBUM CUT	52
53	59	64	4	**EVERY LITTLE WHISPER** S.WARINER,(B.KIRSCH,S.WARINER)	STEVE WARINER CAPITOL ALBUM CUT/CAPITOL NASHVILLE	53
54	54	56	4	**WHEN I GROW UP** L.PENDERGRASS,J.SCHERER,(T.MARTIN,C.SWEAT)	◆ CLINT DANIELS (V) ARISTA NASHVILLE 13137	54
55	68	—	2	**BUSY MAN** J.KELTON,K.STEGALL,(B.REGAN,G.TERENI)	◆ BILLY RAY CYRUS MERCURY ALBUM CUT	55
56	60	60	6	**SLOW DOWN** (C.CRUTCHFIELD,K.LEHNING,(M.NESLER,T.MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	55
57	55	70	3	**TICKET OUT OF KANSAS** G.FUNDIS,R.METHVIN,(**T.SILLERS**)	◆ JENNY SIMPSON (C) (D) (V) MERCURY 566476	55
58	63	71	3	**SOMEBOOY'S OUT THERE WATCHING** T.HASELDEN,R.ZAVITSON,(R.LERNER,F.GOLDE,S.BOOKER)	THE KINLEYS EPIC ALBUM CUT	58
59	57	58	4	**LIKE WATER INTO WINE** E.GORDY,(R.G.PETERS)	◆ PATTY LOVELESS EPIC ALBUM CUT	57
60	62	63	4	**I'M A COWBOY** D.GRAU,(B.ENGVALL,A.BAKER)	◆ BILL ENGVALL WARNER BROS. ALBUM CUT	60
61	52	48	20	**LOVE HAPPENS LIKE THAT** K.LEHNING,(A.SMITH,A.BARKER,R.HARBIN)	NEAL MCCOY (C) (D) (V) ATLANTIC 84156	29
62	65	—	2	**I'M YOURS** J.STROUD,J.KING,(P.COLEMAN,C.D.JOHNSON)	◆ LINDA DAVIS (C) (D) DREAMWORKS 59015	62
				★★★ Hot Shot Debut ★★★		
63	NEW▶		1	**ORDINARY LIFE** N.WILSON,B.CANNON,(B.BAKER,C.HARRINGTON)	CHAD BROCK (C) (D) (V) WARNER BROS. 17136	63
64	56	53	11	**ALONE** P.DAVIS,E.SEAY,(B.GIBB,R.GIBB,M.GIBB)	◆ MONTY HOLMES BANG II ALBUM CUT	53
65	NEW▶		1	**I WALK THE LINE (REVISITED)** R.CROWELL,(R.CROWELL,J.CASH)	ROONEY CROWELL WITH JOHNNY CASH (C) (D) (V) REPRISE 17149	65
66	64	74	3	**DON'T TRY TO FIND ME** J.HOBBS,E.SEAY,(T.MARTIN,A.L.GRAHAM)	SPRINGER! (C) (D) (V) GIANT 17137/REPRISE	64
67	58	57	5	**IF THE JUKEBOX TOOK TEARDROPS** M.KNOX,M.WRIGHT,(M.HENDERSON,M.IRWIN)	◆ DANNI LEIGH (C) (D) (V) DECCA 72067	67
68	69	73	15	**BURNIN' THE ROADHOUSE DOWN** S.WARINER,(R.CARNES,S.WARINER)	STEVE WARINER (DUET WITH GARTH BROOKS) (V) CAPITOL 58737/CAPITOL NASHVILLE	26
69	69	72	5	**BANG A DRUM** ◆ CHRIS LEDOUX (DUET WITH JON BON JOVI) T.BRUCE,(J.BON JOVI)	(V) CAPITOL NASHVILLE 58737	68
70	70	67	70	**HONKY TONK AMERICA** K.STEGALL,(B.MCDILL)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	33
71	67	59	45	**COMING BACK FOR YOU** W.WILSON,(J.D.ROUCH,C.WATERS,T.SHAPIRO)	◆ KEITH HARLING (V) MCA NASHVILLE 72064	33
70	70	45	5	**THE MAN SONG** T.GRISWOLD,S.ALLEE,A.JOHNSON,(S.MOREY)	SEAN MOREY BANJO ALBUM CUT	70
73	NEW▶		1	**I WON'T LIE** N.WILSON,B.TANKERSLEY,(B.BOUTON,H.LINDSEY)	◆ SHANNON BROWN ARISTA NASHVILLE ALBUM CUT	73
74	NEW▶		1	**FOR A LITTLE WHILE** B.GALLIMORE,J.STROUD,**T.MCGRAW**,(P.VASSAR,S.MANDILE,J.VANDIVER)	TIM MCGRAW CURB ALBUM CUT	73
75	NEW▶		1	**I'LL TAKE TODAY** M.WRIGHT,B.HILL,(K.M.ROBBINS,W.ROBINSON)	◆ GARY ALLAN (V) DECCA 72079	15

○ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. ◆ Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications.

Billboard® Top Country Singles Sales™

NOVEMBER 7, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	34	**THIS KISS** ● WARNER BROS. 17247 — 12 weeks at No. 1	FAITH HILL
2	2	2	18	**26 CENTS** GIANT 17197/WARNER BROS.	THE WILKINSONS
3	3	4	7	**FOR YOU I WILL** LYRIC STREET 164023/HOLLYWOOD	AARON TIPPIN
4	4	3	35	**I'M ALRIGHT/BYE BYE** ● CURB 73034	JO DEE MESSINA
5	7	7	8	**A LITTLE PAST LITTLE ROCK** DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK
6	6	6	30	**COMMITMENT** ● CURB 73055	LEANN RIMES
7	5	8	12	**WIOE OPEN SPACES** MONUMENT 79003/SONY	DIXIE CHICKS
8	8	5	6	**IF I LOST YOU** WARNER BROS. 17152	TRAVIS TRITT
9	10	12	7	**SOMEONE YOU USED TO KNOW** EPIC 79011/SONY	COLLIN RAYE
10	9	9	73	**HOW DO I LIVE** ▲ CURB 73022	LEANN RIMES
11	11	10	7	**I WILL STAND** BNA 65570/RLG	KENNY CHESNEY
12	13	15	3	**THERE YOU HAVE IT** ARISTA NASHVILLE 13134	BLACKHAWK
13	14	14	15	**COVER YOU IN KISSES** ATLANTIC 84157/AG	JOHN MICHAEL MONTGOMERY
14	12	11	24	**ONE HEART AT A TIME** ATLANTIC 84117/AG	VARIOUS ARTISTS
15	15	19	9	**WRONG AGAIN/HAPPY GIRL** RCA 65456/RLG	MARTINA MCBRIDE
16	NEW▶		1	**HOLD ON TO ME** ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
17	17	17	15	**THE HOLE** DREAMWORKS 59010/GEFFEN	RANDY TRAVIS
18	22	—	3	**ONE DAY LEFT TO LIVE/HONKY TONK AMERICA** MERCURY 566052	SAMMY KERSHAW
19	16	18	5	**YOU'RE BEGINNING TO GET TO ME** GIANT 17158/WARNER BROS	CLAY WALKER
20	20	21	18	**I SAID A PRAYER** ARISTA NASHVILLE 13125	PAM TILLIS
21	18	13	29	**I JUST WANT TO OANCE WITH YOU** MCA NASHVILLE 72046	GEORGE STRAIT
22	21	16	20	**STEPPING STONE** LYRIC STREET 164019/HOLLYWOOD	LARI WHITE
23	19	22	21	**IF YOU EVER HAVE FOREVER IN MIND** MCA NASHVILLE 72055	VINCE GILL
24	23	23	40	**YOU'RE STILL THE ONE** ▲ MERCURY 568452	SHANIA TWAIN
25	NEW▶		1	**STRAIGHT TEQUILA** CURB 73066	TRINI TRIGGS

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Top Contemporary Christian™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	4	KIRK FRANKLIN GOSPO CENTRIC/INTERSCOPE 90241/WORD 4 weeks at No. 1	THE NU NATION PROJECT
2	2	5	DC TALK VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
(3)	NEW▶		VARIOUS ARTISTS SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
4	3	12	POINT OF GRACE WORD 5444	STEADY ON
(5)	NEW▶		REBECCA ST. JAMES FOREFRONT 5189/CHORDANT ■	PRAY
(6)	6	5	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
7	4	4	VARIOUS ARTISTS TIME LIFE 80403/MADACY	SONGS 4 LIFE — EMBRACE HIS GRACE!
8	5	15	TRIN-I-TEE 5:7 B-RITE 0072/WORD ■	TRIN-I-TEE 5:7
(9)	10	4	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA SPARROW 70278/MCA NASHVILLE	BREATH OF HEAVEN — A CHRISTMAS COLLECTION
(10)	12	2	MICHAEL W. SMITH REUNION 10015/PROVIDENT	CHRISTMASTIME
11	7	17	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
12	9	59	LEANN RIMES▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
13	6	21	JACI VELASQUEZ MYRRH 7026/WORD	JACI VELASQUEZ
24	14	26	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE
15	13	4	BOB CARLISLE BENSON/DIADEM 82312/PROVIDENT	STORIES FROM THE HEART
16	11	11	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH 7034/WORD ■	THE JESUS RECORD
17	17	2	KATHY TROCCOLI REUNION 10007/PROVIDENT ■	CORNER OF EDEN
18	16	4	YOLANDA ADAMS VERITY 43123/PROVIDENT ■	SONGS FROM THE HEART
(19)	RE-ENTRY		VARIOUS ARTISTS TIME LIFE 80404/MADACY	SONGS 4 LIFE — RENEW YOUR HEART!
20	15	6	CHRIS RICE ROCKETOWN 5310/WORD	PAST THE EDGES
(21)	NEW▶		BURLAP TO CASHMERE SQUINT/A&M 5562/WORD ■	ANYBODY OUT THERE?
22	16	32	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
29	21	43	AVALON SPARROW 1639/CHORDANT ■	A MAZE OF GRACE
24	20	13	THE W'S FIVE MINUTE WALK/SARABELLUM 5204/CHORDANT ■	FOURTH FROM THE LAST
25	11	51	VARIOUS ARTISTS▲ SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
29	24	53	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
27	22	2	MICHAEL ENGLISH CURB 77939 ■	GOSPEL
24	28	15	MXPX TOOTH & NAIL 1118*/CHORDANT	SLOWLY GOING THE WAY OF THE BUFFALO
29	26	36	MICHAEL CRAWFORD ATLANTIC 83076/WCD	ON EAGLE'S WINGS
(30)	31	39	CARMAN SPARROW 1640/CHORDANT	MISSION 3:16
(31)	NEW▶		PHILLIPS, CRAIG AND DEAN STAR SONG 0210/CHORDANT	FAVORITE SONGS OF ALL
32	25	4	RON KENOLY HOSANNA!/INTEGRITY 1348/WORD	MAJESTY
(33)	38	29	VARIOUS ARTISTS BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP
(34)	NEW▶		RAY BOLTZ WORD 5702	HONOR AND GLORY
(35)	NEW▶		VARIOUS ARTISTS HILLSONG/INTEGRITY 1400/WORD	TOUCHING HEAVEN CHANGING EARTH
36	30	23	VARIOUS ARTISTS ROCKETOWN 1529/WORD	EXODUS
37	27	5	NICHOLE NORDEMAN STAR SONG/SPARROW 0207/CHORDANT ■	WIDE EYED
38	23	4	VARIOUS ARTISTS TIME LIFE 80402/MADACY	SONGS 4 — LIFT YOUR SPIRIT!
39	37	58	AMY GRANT● MYRRH 7008/WORD	BEHIND THE EYES
40	34	2	BILL GAITHER & THE GAITHER VOCAL BAND SPRING HILL 5458/CHORDANT	STILL THE GREATEST STORY EVER TOLD

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Artists & Music

HIGHER GROUND



by Deborah Evans Price

GOOD READING: For Christian music fans who love good books, there has been a plethora to choose from in the past few months. **Margaret Becker, Point Of Grace, Kirk Franklin, Wayne Watson,** and **4HIM** are among those who have issued devotionals and/or autobiographies that have not only entertained consumers but provided excellent marketing synergies for labels promoting their new recorded product.

One of the most fascinating books released this year is "Lord, I Wouldn't Take Nothin' For My Journey Now," **Vestal Goodman's** biography. Written with **Ken Abraham** and published by WaterBrook Press, the book is not only a personal glimpse into the life of one of gospel music's legendary figures; it shines a light on the Southern gospel industry in general. Goodman opens the book with an account of the first taping of **Bill Gaither's** now-famed video series, further illuminating the importance of this series in reviving not only her career but that of many other gospel legends.

That willingness to graciously acknowledge others is only one of the many admirable traits of the woman affectionately known as the Queen of Gospel Music. During a recent visit to the Billboard Nashville bureau, Goodman held court as staffers poured from their offices in awe to visit with a woman many listened to for years. Everyone enjoyed her warmth and humor.

"You know whether or not people like you or if they are being a phony, and I am very blessed with liking people," Goodman says. "I just truly like people. I'd be hard-pressed to find somebody I didn't like."

Her book perfectly captures her warmth and sweet spirit as she candidly chronicles her life in gospel music, her nearly 50 years of marriage to her husband, **Howard,** and the depth and strength of her faith. It's a fascinating read, and the project also includes a 16-page photo gallery that Goodman fans will enjoy.

Goodman says her original goal was to be an opera singer, but her plans changed. After she married Howard, the two bought a tent and began singing at revivals. She recalls one time early in her career when their equipment was ruined prior to a church performance. She says she spent all day praying about how she would be able to have people hear her voice without a sound system. That night, she says, when she stepped up to the microphone, God gave her a power and vocal presence she didn't know she had.

"It's like God told me, 'It's time you sing with all your might,' " she recalls. "And it still sounds like I'm singing with everything in me."

She feels it, as do the audiences that have enjoyed her music for years. She's a national treasure, and her willingness to share her gift is a blessing to the rest of us.

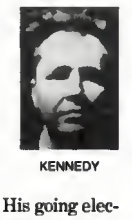
NEWS NOTES: **Margaret Becker's** "Take Me In" was recently featured in the **James Brolin** TV series "Pensacola Wings Of Gold." Also, **the Newsboys'** "Woo Hoo" was recently included in an episode of "Dawson's Creek" . . . New KMG act **According To John** has signed with **Ron Griffin** for management . . . Calvary Chapel Music has signed a distribution deal with Pamplin, bringing its number of distributed labels to eight. Pamplin will also be active in the marketing of Calvary Chapel product.

Classical KEEPING SCORE™



by Bradley Bambarger

PERSONA GRATA: Classical music cries out for vibrant, individual performers, real personalities who have the power to communicate the composer's art. Fertile minds and talented eccentrics—and I'm not thinking of **Helmut Lotti**—should be cultivated and celebrated. One sterling musician and one-of-a-kind character is the British violinist formerly known as **Nigel Kennedy.** Now going by his surname only (he never liked Nigel), Kennedy returned to the classical fold last year to great acclaim after taking a sabbatical to start a family and pursue a more unfettered muse.



KENNEDY

Kennedy's experiences beyond the familiar—such as playing white-hot solos for former **Led Zeppelin** front man **Robert Plant,** improvising with Indian electric mandolin virtuoso **U. Srinivas,** and issuing "Kafka," a set of his own, exploratory compositions—have only deepened him as a musician. His going electric on occasion hardly caused a **Dylan**-esque uproar, but many pooh-poohed the eclecticism (including some at his label, EMI Classics). Yet Kennedy's refusal to be bound by any one genre makes him more valuable to classical music rather than less so.

Newly primed to prove his mettle on both sides of the tracks, the 41-year-old Kennedy is embarking on his first U.S. tour in five years. Kicking off in early October in Cincinnati, Kennedy's 35-date, 23-city trek winds up Dec. 1 in Seattle, with multiple-night stands in Detroit, Dallas, and New York along the way; the performances include the **Elgar** and **Brahms** concertos with **Leonard Slatkin** and **Paavo Järvi,** as well as a series of chamber recitals with **the Kennedy Collective** that spotlights the leader's arrangements of music by two modern masters, **Bartók** and **Jimi Hendrix.**

Kennedy's adoration of Hendrix doesn't dim his enthusiasm for Brahms, as he is convinced that one is as evergreen as another. "It's all fucking great music," Kennedy insists, although he cautions against the cheaper forms of crossover. "I don't want to stagnate, so I'm always searching. But you have to treat each kind of music seriously for what it is; you have to be true to its spirit. Obviously, playing **Bach** on electric instruments in bikinis isn't being true to the music, and I can't stand classical musicians soiling the good name of jazz by making a record just to sell a few copies. I wouldn't play any music unless I'd served an apprenticeship; only that discipline allows you the spontaneity to communicate the essence of the music, whether it's by **Gershwin** or Bach."

A pretty good measure of Kennedy's standing at home is that practically any London cabbie recognizes his name. His 1989 take on **Vivaldi's** "Four Seasons" is one of EMI's most popular classical discs ever (selling more than 1.5 million copies), helping to make the former child prodigy and protégé of **Yehudi Menuhin** a cross-cultural star. Although his soccer-loving, randy lad persona has thrilled some and irked others, Kennedy has always been acclaimed for his passionate playing: In 1985, he won Gramophone's record of the year award for his recording of Elgar's Violin Concerto with **Vernon Handley** and **the London Philharmonic.**

Other highlights from Kennedy's back pages: a 1988 set that saw him soloing in **Walton's** concertos for violin *and* viola with equal aplomb and a 1991 recording of the Brahms concerto that paired him with a real soulmate—the intensely musical **Klaus Tennstedt.** Kennedy's return to the stage with the Elgar was front-page news in London (even during election time), and he toured the work as far afield as New Zealand and Hong Kong. His second recording of the Elgar came late last

(Continued on next page)

In the SPIRIT



by Lisa Collins

B-RITE BREAKS SILENCE ON SUIT: It's a good thing trouble doesn't always last, because a $75 million-dollar lawsuit filed Oct. 6 in California Superior Court, County of Los Angeles, by **God's Property** founder **Linda Searight** against members of God's Property, **Claude** and **Vicki Lataillade,** B-Rite Music, and **Kirk Franklin** (*Billboard Bulletin,* Oct. 8) has sent shock waves throughout the gospel community. With its Grammy-winning debut album, "God's Property," which has sold 1.6 million units, according to SoundScan, God's Property emerged from nowhere to become the most successful group in the history of gospel music.

However, the 11-count suit—which includes allegations of fraud, breach of contract, accounting and civil conspiracy, restraint of trade, breach of covenant of good faith and fair dealing, intentional interference with contractual relations, and defamation—did not catch the industry entirely off-guard. Rumors of breakup and escalating tensions had plagued the group for the last year.

B-Rite Music president/CEO Claude Lataillade broke his silence on the matter Oct. 21. In a written statement, he says, "We expect that when all the facts are fully disclosed, all the allegations against the parties will be proven inaccurate. The innuendo that Ms. Searight was somehow victimized by the defendants is false and without substance."

Lataillade added that Searight "has in fact been paid in excess of the money due to her," while pointing out that the recording agreement struck with God's Property was negotiated by advisers of her choosing.

There was no statement from Franklin, who performed with the group in addition to producing the album but was not involved in contract negotiations.

For the moment, the dispute appears to be headed for court. A formal countersuit from the Lataillades and B-Rite/Gospo Centric is expected soon. Meanwhile, **Kirk Franklin & the Family** were on hand at Sylvia's in Atlanta Oct. 23 to serenade Gospo Centric CEO Vicki Lataillade, who was being feted by the Gospel Heritage Foundation's annual All-Industry Salute. The event, sponsored by Gospel Today magazine, drew **Walter** and **Edwin Hawkins, Richard Smallwood, M.C. Hammer, Tramaine Hawkins, Dottie Peoples,** and **Donnie McClurkin.**

RIGHT ON TARGET: The exit of senior executive **Frank Cooper** has not pulled Tommy Boy Gospel off track, according to **Max Siegel,** senior executive in charge of the gospel division. Notes Siegel, "Tommy Boy is incredibly enthusiastic and has made a strong commitment with regards to their resources, and essentially we're right on course."

Siegel says **Kim Burrell's** new set, "Everlasting Life," was released Oct. 20 to Christian bookstores and will be shipped to mainstream stores Nov. 12, while "Keeping It Real," a compilation that includes **John P. Kee, Fred Hammond, William Becton,** and **Angie & Debbie,** was released Oct. 27.

The real question is what the label can and will do with **Tonex,** the artist who is fast becoming gospel's newest sensation. Word that the artist would be releasing product on Tommy Boy may have been premature. The label is reportedly still in negotiations with Rescue Records, to which Tonex is currently signed.

CLASSICAL KEEPING SCORE

(Continued from preceding page)

year with **Simon Rattle** and **the City Of Birmingham Symphony Orchestra;** that spectacular disc was the ideal classical comeback, surpassing Kennedy's previous, award-winning version of the piece.

Kennedy's latest classical recording is arguably the most persuasive latter-day claim to be made for the stature of violin icon **Fritz Kreisler** (1875-1962). The album features such Kreisler miniatures as the bittersweet "Liebesleid" and the thrillingly dramatic "Praeludium And Allegro" (with pianist **John Lenehan**), as well as a haunting rendition of his String Quartet (with Kennedy joined by violinist **Rosemary Furniss**, violist **Bill Hawkes**, and cellist **Caroline Dale**). Reflecting Kennedy's yen for the warm, improvisatory ambience of classic jazz and rock sessions, the disc's miniatures were documented "live, no cheating," and the entire recording was made in analog in **Peter Gabriel's** Real World studios.

Kennedy and company's Kreisler performances are melodious yet muscular, without a trace of the sentimentality that sinks most other tributes to the man. Kennedy's Kreisler is in his blood: His grandfather was the cellist in **the London String Quartet**, which recorded Kreisler's quartet in 1935. "Beyond the fact that Kreisler was a genius violinist, he captured the spirit of the '20s and '30s in his compositions, just as **the Beatles** did with the '60s," Kennedy says. "Some people can be a bit snobbish about Kreisler's short pieces, but it really was quality over quantity with him. His music is wonderfully well-crafted, but there isn't any pseudo-intellectual bullshit—just this radiant emotional honesty, one human being speaking to another."

Next spring, Kennedy will record an album with cellist **Lynn Harrell** that will include the duos by **Kodály** and **Ravel**. Fall '99 will showcase Kennedy soloing and leading the **English Chamber Orchestra** in a disc of specially arranged classical favorites, with concerts in the U.S. and U.K. to follow. Kennedy also has a recording of the **Berg** Violin Concerto awaiting an album mate, and he plans to record some Bach concertos in the near future. An album of Kennedy's Hendrix material may see light soon, though not necessarily via EMI.

ROAD SCHOLARS: London's **Westminster Cathedral Choir**—recent winner of the Gramophone record of the year award (Billboard, Oct. 17)—has been making its way across the country on a rare tour of the U.S. Led by **James O'Donnell,** the group kicked off its trek Oct. 25 in Chicago, hitting five cities before the grand finale Tuesday (3) at New York's St. Thomas Church. Westminster's award-winning Hyperion album of **Martin's** "Mass For Double Choir" and **Pizzetti's** "Messa Di Requiem" recently hit the upper reaches of the U.K.'s classical specialist chart.

The choir's latest Hyperion release, "Mortuus Est Philippus Rex," is one of several discs out now that commemorate the 400th anniversary of the death of Spain's **King Philip II,** covering **Escobedo** and other composers associated with Philip's court. Also out this month is a Hyperion anthology of its Westminster catalog that accents 20th-century works.

The Tallis Scholars, who won Gramophone's record of the year honor in 1987 for a set of **Josquin** masses, are celebrating their 25th anniversary this year with a trio of Gimell albums and concerts in the U.S. and their native England. One new disc, the remarkable "Live In Oxford," shows off that famously luminous Tallis sound in hometown performances of pieces by the likes of Josquin and the group's namesake, 16th-century English master **Thomas Tallis.** The second release revolves around Tallis' "Christmas Mass," and the third is the two-disc "Silver: The Best Of The Tallis Scholars," an adroitly programmed survey that includes the ensemble's consummate rendition of **Allegri's** Miserere.

Tallis Scholars founder **Peter Philips** leads a 16-voice version of the group in some high-profile silver jubilee performances, including a birthday concert Tuesday (3) at London's National Gallery that features a world premiere of **John Tavener's** "In The Month Of Athyr" (with narration by **Sting**). The subsequent seven-city North American tour includes the group's 1,000th concert, to be held Dec. 5 at New York's St. Ignatius Loyola.

Top Gospel Albums™

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THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	4	**KIRK FRANKLIN** GOSPO CENTRIC 90178/INTERSCOPE 4 weeks at No. 1	THE NU NATION PROJECT
2	2	15	**TRIN-I-TEE 5:7** B-RITE 90094/INTERSCOPE HEAT	TRIN-I-TEE 5:7
3	3	27	**FRED HAMMOND & RADICAL FOR CHRIST** ● VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
4	5	75	**GOO'S PROPERTY FROM KIRK FRANKLIN'S NU NATION** ▲² 8-RITE 90093/INTERSCOPE	GOD'S PROPERTY
5	7	2	**VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR** TYSCOT/NEW LIFE 43117/VERITY	ANY DAY
6	4	6	**YOLANDA ADAMS** VERITY 43123 HEAT	SONGS FROM THE HEART
7	6	31	**CECE WINANS** PIONEER 92793/AG	EVERLASTING LOVE
8	8	39	**VARIOUS ARTISTS** ● VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
9	10	51	**KAREN CLARK-SHEARD** ISLAND 524397 HEAT	FINALLY KAREN
10	9	13	**PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR** VERITY 43116 HEAT	LIVE AT LOVE FELLOWSHIP TABERNACLE
(11)	15	9	**FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR** GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
(12)	NEW▶		**KIM BURRELL** TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
13	12	17	**WALTER HAWKINS AND THE LOVE CENTER CHOIR** GOSPO CENTRIC 90172/INTERSCOPE HEAT	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
14	11	104	**DONNIE MCCLURKIN** WARNER ALLIANCE 46297/WARNER BROS. HEAT	DONNIE MCCLURKIN
15	16	4	**HOWARD SLIM HUNT & SUPREME ANGEL** MAJESTIC 7005	OVER YONDER!
16	14	53	**THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE** NEW LIFE 43108/VERITY HEAT	STRENGTH
(17)	19	9	**VARIOUS ARTISTS** CRYSTAL ROSE 20952	PURE GOSPEL — 10 TOP CHOIRS
18	13	9	**DAWKINS & DAWKINS** HARMONY 1696	FOCUS
19	17	70	**VICKIE WINANS** CGI 161279	LIVE IN DETROIT
(20)	27	22	**BOBBY JONES & NEW LIFE WITH THE NASHVILLE SUPER CHOIR** GOSPO CENTRIC 90211/INTERSCOPE	JUST CHURCHIN'
21	21	100	**SOUNDTRACK** ▲ ARISTA 18951	THE PREACHER'S WIFE
22	23	86	**VARIOUS ARTISTS** CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
23	20	2	**KIRK WHALUM FEATURING GEORGE DUKE & PAUL JACKSON, JR.** WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ
24	22	3	**CECE WINANS** PIONEER 92810/AG	HIS GIFT
(25)	38	6	**THE CHRISTIANAIRES** CGI 161419	STANDING ROOM ONLY — LIVE
26	25	7	**VARIOUS ARTISTS** INTEGRITY/WORD 69541/EPIC	WOMEN OF WORSHIP—GOSPEL
27	24	8	**GREG O'QUIN 'N JOYFUL NOYZE** WORD 69203/EPIC	CONVERSATIONS
28	18	52	**BEBE WINANS** ATLANTIC 83041/AG	BEBE WINANS
29	28	104	**BEBE & CECE WINANS** SPARROW 37048/EMI	GREATEST HITS
30	33	67	**THE CANTON SPIRITUALS** VERITY 43021 HEAT	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
31	30	23	**PATRICK LOVE & THE A.L. JINWRIGHT MASS CHOIR** CRYSTAL ROSE 20950	THE VISION
(32)	35	4	**JOE SIMON** RIPETE 2258	THE STORY MUST BE TOLD
(33)	RE-ENTRY		**LASHAUN PACE** SAVOY GOSPEL 14838/MALACO	JUST BECAUSE GOD SAID IT
34	34	25	**REV. GERALD THOMPSON** ATLANTA INT'L 10238	LET THE CHURCH SAY AMEN... AGAIN!
35	31	4	**REV. MILTON BRUNSON'S THOMPSON COMMUNITY SINGERS** MYRRH/WORD 69455/EPIC	50 BLESSED YEARS
36	32	19	**COGIC INTERNATIONAL MASS CHOIR** WORLD CLASS GOSPEL 5002	LEANING ON JESUS
37	26	3	**VARIOUS ARTISTS** HOSANNA!/INTEGRITY 69536/EPIC	LIVE PRAISE & WORSHIP — WORD IN THE HOUSE
(38)	RE-ENTRY		**VANESSA BELL ARMSTRONG** VERITY 43114	DESIRE OF MY HEART — LIVE IN DETROIT
39	29	78	**SHIRLEY CAESAR** WORD 68003/EPIC HEAT	A MIRACLE IN HARLEM
40	37	18	**MIAMI MASS CHOIR** SAVOY 14833	IT'S PRAYING TIME

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TOP REGGAE ALBUMS™

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	2	15	**PURE REGGAE** POLYGRAM TV 565122/ISLAND 13 weeks at No. 1	VARIOUS ARTISTS
2	3	23	**REGGAE GOLD 1998** VP 1529*	VARIOUS ARTISTS
3	1	6	**MR. ENERGIZER** POLYBEAT 46[illegible]/VIRGIN HS	GENERAL GRANT
4	4	17	**D.J. REGGAE MIX** BEAST 5423/SIMITAR	VARIOUS ARTISTS
5	5	45	**MANY MOODS OF MOSES** SHOCKING VIBES 1513*/VP HS	BEENIE MAN
6	6	45	**BEST OF BOB MARLEY** MADACY 7420	BOB MARLEY
7	9	2	**A DAY IN THE LIVE...** VP 1534*	BERES HAMMOND
8	7	48	**INNA HEIGHTS** GERMAIN 2068*/VP HS	BUJU BANTON
9	8	12	**DANCEHALL XPLOSION '98 — MEGAMIX** JAM DOWN 40001	VARIOUS ARTISTS
10	10	53	**MIDNIGHT LOVER** VIRGIN 44487*	SHAGGY
11	14	39	**RIGHT ON TIME** HELLCAT 80406*/EPITAPH HS	HEPCAT
12	RE-ENTRY		**GREENSLEEVES REGGAE SAMPLER 18: 16 ESSENTIAL DANCHALL HITS** GREENSLEEVES 18*	VARIOUS ARTISTS
13	11	13	**SPEAK MY LANGUAGE** SOUNDBWOY/REPUBLIC 53156/UNIVERSAL	INNER CIRCLE
14	12	75	**REGGAE GOLD 1997** VP 1509*	VARIOUS ARTISTS
15	15	8	**YITZHAK RABIN** TUFF [illegible] LIGHTYEAR	ALPHA BLONOY & THE SOLAR SYSTEM

TOP WORLD MUSIC ALBUMS™

			★ ★ NO. 1 ★ ★	
1	1	57	**ROMANZA▲** [illegible] HS 29 weeks at No. 1	ANDREA BOCELLI
2	2	56	**THE BOOK OF SECRETS▲** QUINLAN ROAD 46[illegible]/WARNER BROS.	LOREENA MCKENNITT
3	3	11	**CANTOS DE AMOR** NONESUCH/ATLANTIC 79510/AG	GIPSY KINGS
4	4	58	**BUENA VISTA SOCIAL CLUB** WORLD CIRCUIT/NONESUCH 79[illegible]/AG HS	BUENA VISTA SOCIAL CLUB
5	8	5	**RETURN TO PRIDE ROCK—SONGS INSPIRED BY DISNEY'S THE LION KING II** WALT DISNEY 60639	VARIOUS ARTISTS
6	5	12	**SUPRALINGUA** RYKODISC 10396 HS	MICKEY HART/PLANET DRUM
7	12	31	**LEAHY** NARADA 42955/VIRGIN HS	LEAHY
8	6	8	**OREMI** MANGO 524521/ISLAND	ANGELIQUE KIDJO
9	13	3	**CELTIC CHRISTMAS** STRAIGHTWAY 20204/CHOROANT	EOEN'S BRIDGE
10	NEW▶		**CELTIC CHRISTMAS IV** WINOHAM HILL 11367	VARIOUS ARTISTS
11	11	4	**REENCARNACION** HANNIBAL 1429/RYKODISC	CUBANISMO!
12	14	33	**A TODA CUBA LE GUSTA** WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS
13	10	13	**GAELIC STORM** OMTOWN/HIGHER OCTAVE 46112/VIRGIN HS	GAELIC STORM
14	9	33	**MAMALOSHEN** NONESUCH 79459/AG HS	MANOY PATINKIN
15	RE-ENTRY		**MICHAEL FLATLEY'S LORD OF THE DANCE** [illegible] HS	RONAN HAROIMAN

TOP BLUES ALBUMS™

			★ ★ NO. 1 ★ ★	
1	NEW▶		**WANDER THIS WORLD** A&M 540084 1 week at No. 1	JONNY LANG
2	1	55	**TROUBLE IS...●** REVOLUTION 246B9/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
3	NEW▶		**BLUES ON THE BAYOU** MCA 11879	B.B. KING
4	NEW▶		**BEST OF FRIENDS** VIRGIN 46424	JOHN LEE HOOKER
5	2	9	**SLOW DOWN** [illegible] MUSIC 69376/EPIC HS	KEB' MO'
6	3	91	**LIE TO ME▲** A&M 540640 HS	JONNY LANG
7	4	38	**BLUES BROTHERS 2000●** UNIVERSAL 53116	SOUNDTRACK
8	5	25	**JUST WON'T BURN** TONE CUBE/FOUNDER 471164/MERCURY HS	SUSAN TEDESCHI
9	6	51	**DEUCES WILD●** MCA 11711	B.B. KING
10	7	9	**GREATEST HITS** MCA 11746	B.B. KING
11	8	17	**LIFE, LOVE & THE BLUES** PRIVATE MUSIC 82162/WINDHAM HILL	ETTA JAMES
12	9	5	**BLUES COLLECTION** MADACY 1332	VARIOUS ARTISTS
13	10	65	**LIVE AT CARNEGIE HALL** EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
14	11	21	**HEAVY LOVE** SILVERTONE 41632/JIVE	BUDDY GUY
15	13	19	**TAYLORED TO PLEASE** MALACO 7488	JOHNNIE TAYLOR

Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles. © 1998 Billboard/BPI Communications and SoundScan, Inc.

Holland Gives 'Points Of View' Ouring His Rare Tour Of U.S.

FROM MID-OCTOBER through the second week of November, jazz fans are enjoying a highly welcome treat, as bassist **Dave Holland** is making a rare headlining tour of the U.S. The occasion is the **Dave Holland Quintet**'s "Points Of View" (ECM, Sept. 15), featuring trombonist **Robin Eubanks**, vibraphonist **Steve Nelson**, drummer **Billy Kilson**, and saxophonist **Steve Wilson**. (Wilson has since relinquished the saxophone chair, now held by **Chris Potter**.)



HOLLAND

The Wolverhampton, England-born Holland is quick to point out the virtues of his staunchly idiosyncratic lineup. "I haven't worked with a piano in my bands since the early 1980s," he says emphatically. "Basically, it has to do with the sound palette of the group. The economy that the vibraphone brings is important to me. It allows a lot of room for dialogue and interplay, and variation in how we interpret the harmonic aspect of the music."

Jazz BLUE NOTES

by Steve Graybow



Those musical dialogues are often built around Holland's trademark use of African and Brazilian rhythmic devices, heard prominently on "Points Of View's" hauntingly melodic "Bedouin Trail" and "Ario," respectively. "Obviously, jazz evolved from the African-American cultural reference point, which has its roots in a very strong polyrhythmic setting," the bassist explains. "It is one of the compelling aspects of the music, one that communicates tremendously to people.

"**Duke Ellington** is a good example of this. His music had tremendous rhythmic and harmonic complexity, but because those elements were done within a context of very compelling rhythms and melodies, it didn't intimidate the average listener. Rhythm is one of those devices that allows the listener to relate immediately to a piece of music. It makes you move; it has a quality of dance to it which communicates to people right away."

Unlike most ECM releases, which bear **Manfred Eicher's** dark, spacious production stamp, "Points Of View" was produced by Holland. It is his second album behind the board, having handled production chores on 1996's "Dream Of The Elders" along with label founder Eicher. "It is an experience that I feel is a part of my growth as a musician—to take that responsibility, to be more involved in that process," explains Holland. "Manfred and I have done a number of records together, and I think he trusts my decision making at this point, on the production side. Musically, he's always given me free rein. It was a very satisfying experience."

Holland will again produce when he takes the quintet into the studio in December. Compositions for those sessions are being previewed on the current tour. "I like to prepare the music prior to the recording, by having a chance to perform it," says the bassist. "To me, the results are much better that way, because the band really has a chance to explore the music."

After the U.S. dates, Holland will tour mainland China. Political changes in that country are just now opening up opportunities for live music to be played; the global-minded Holland is understandably excited to be among the first musicians to play for jazz-hungry Chinese audiences.

Additionally, Holland recorded an album with master oud player **Anouar Brahem** and saxophonist **John Surman** in February of last

(Continued on page 90)



ASCAP Awards Honor U.K. Acts

Spice Girls, Radiohead, U2 Among Those Cited At Dinner

BY TOM FERGUSON

LONDON—Spice Girls, Radiohead, and U2 were among those honored Oct. 22 here at the 18th annual awards dinner hosted by U.S. performing right society ASCAP.



SPICE GIRLS

PolyGram/Island was named publisher of the year. Managing director Richard Manners collected the award, which recognizes the company whose works received most airplay in the U.S. during the year in question.

The event, held at the city's Landmark Hotel, acknowledged writers and publishers who are members of U.K. authors' body the Performing Right Society (PRS) and whose songs—licensed to ASCAP—were among the most performed in the U.S. in 1997. Others honored were Gary Barlow, Faithless, Portishead, Phil Collins, and Sir Paul McCartney.

Some 260 writers, publishers, and artists—including representatives from the Music Publishers' Assn.; the British Academy of Songwriters, Composers & Authors; the Mechanical Copyright Protection Society; and the International Managers Forum—heard Marilyn Bergman, president/chairman of the board of ASCAP, praise the "stunning success" of PRS/ASCAP writers and artists in the U.S. during 1997.

In a brief speech, Bergman also pledged that ASCAP would fight "on constitutional grounds" new U.S. legislation that would deprive collecting societies of substantial amounts of annual revenue. The recently passed Sonny Bono Copyright Term Extension Act contains an amendment that exempts many bar and restaurant owners from paying collecting societies for the use of background music. Bergman described the exemption as "far from satisfactory."

Having racked up most U.S. airplay during 1997, the four Spice Girls collected the writers of the year award at the dinner. Their "2 Become 1," also written by Richard Stannard, Matt Rowe, and ex-Spice Girl Geri Halliwell, was named song of the year.

Warner/Chappell Music Ltd. act Radiohead (Thom Yorke, Jonathan Greenwood, Philip Selway, Colin Greenwood, and Edward O'Brien) took the fourth annual college award for "OK Computer" (Parlophone), the most performed PRS/ASCAP-represented album on college radio.



RADIOHEAD

Two new awards were introduced this year. Faithless' "Insomnia" earned the club award for the song's writers, Rollo Armstrong and Ayalah Bentovim (Warner/Chappell Music Ltd. and BMG Music Publishing Ltd., respectively), while Portishead's Beth Gibbons, Geoffrey Barrow, and Adrian Utley were given a special award for "groundbreaking work in the U.S.A."

In addition, film awards were presented for the scores to "G.I. Jane" (Trevor Jones), "Donnie Brasco" (Patrick Doyle), "Face/Off" (John Powell), and "The Full Monty" (Anne Dudley).

Following is a full list of the award-winning songs.

"Against All Odds"—Phil Collins (Hit & Run Music Publishing Ltd./EMI Music Publishing Ltd.).

"Anybody Seen My Baby?"—Mick Jagger, Keith Richards, Kathryn Lang, Benjamin Mink.

"Back For Good"—Gary Barlow (EMI Music Publishing Ltd.).

"But It's Alright"—Jerome Jackson/Pierre Tubbs (BMG Music Publishing Ltd.).

"Discothèque"—Adam Clayton, David Evans, Paul Hewson, Laurence Mullen (Blue Mountain Music).

"Don't Cry For Me Argentina"—Tim Rice, Andrew Lloyd Webber (Evita Music).

"Everlasting Love"—Howard Jones (Hojo Music Ltd.).

"In The Air Tonight"—Phil Collins (Hit & Run Music Publishing Ltd.).

"Just A Little Bit"—Stephen Rodway, Simon Taube (peermusic U.K.).

"Pride (In The Name Of Love)"—Adam Clayton, David Evans, Paul Hewson, Laurence Mullen (Blue Mountain Music).

"Roll To Me"—Justin Currie (PolyGram Music Publishing Ltd.).

"Say You'll Be There"—Victoria Adams, Melanie Brown, Emma Bunton, Melanie Chisholm, Geri Halliwell, Eliot Kennedy (Windswept Pacific Music).

"6 Underground"—Ian Pickering, Liam Howe, Christopher Corner, John Barry (BMG Music Publishing Ltd.).

"Staring At The Sun"—Adam Clayton, David Evans, Paul Hewson, Laurence Mullen (Blue Mountain Music).

"Sweet Dreams (Are Made Of This)"—Dave Stewart, Annie Lennox (BMG Music Publishing Ltd.).



U2

"2 Become 1"—Victoria Adams, Melanie Brown, Emma Bunton, Melanie Chisholm, Geri Halliwell, Matt Rowe, Richard Stannard (Windswept Pacific Music/PolyGram Music Publishing Ltd.).

"Wannabe"—Victoria Adams, Melanie Brown, Emma Bunton, Melanie Chisholm, Geri Halliwell, Matt Rowe, Richard Stannard (Windswept Pacific Music/PolyGram Music Publishing Ltd.).

"What's Love Got To Do With It"—Terry Britten, Graeme Lyle (Myaxe Music Ltd.).

"The World Tonight"—Paul McCartney (MPL Communications Ltd.).

"Your Woman"—Jyoti Mishra (MCA Music).

(The songwriting shares of Barry, Richards, Lang, Mink, Taube, Kennedy, and Lyle are not licensed by ASCAP.)

NO.1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100

THE FIRST NIGHT • Jermaine Dupri, T. Savage, M. McLeod, P. Sawyer • So So Def/ASCAP, EMI April/ASCAP, Marshal/ASCAP, Jobete/ASCAP

HOT COUNTRY SINGLES & TRACKS

WIDE OPEN SPACES • Susan Gibson • Pie-Eyed Groobee/BMI, Groobee/BMI

HOT R&B SINGLES

NOBODY'S SUPPOSE TO BE HERE • S. Crawford, Montell Jordon • Wixen/ASCAP, Famous/ASCAP

HOT RAP SINGLES

JUST THE TWO OF US • Will Smith, Bill Withers, W. Salter, R. MacDonald • Antisia/ASCAP, Bluenig/ASCAP

HOT LATIN TRACKS

ESPERANZA • Enrique Iglesias, Chein Garcia Alonso • EMI April/ASCAP

BMI's Preston Elected To New Term; RCA Victor's 'Only Broadway CD'

SHE GETS NOD AGAIN: **Frances Preston** has been elected to a new two-year term as president/CEO of BMI. Preston, who has been associated with the performance right group for 40 years, has held her present post since 1986.

In another action by BMI directors, **Philip A. "Phil" Jones** of Meredith Broadcasting in Des Moines, Iowa, and WMTV Madison, Wis., was re-elected as chairman of the board. The board also named others to four-, three-, and two-year terms.

GREAT START: After two years in operation, Los Angeles-based Hidden Words Music reports a "we're out there now" pattern of success. Its two key writers/producers, **Mark Spiro** and **Steve Russell**, the company's first two signings, have accounted for some 20 recordings.

Spiro wrote and produced six songs for country music performer **Lila McCann's** hit Asylum album "Lila." Russell has made writing/production contributions in the R&B/pop areas with seven songs recorded by **Jaze** (Universal), **Michael Gayne** (BMG), **Simone Hines** (Epic), and his own group, the newly reformed **Troop** (Warrior).

Hidden Words' co-founder/administration chief is **Rick Joseph**, who is also an entertainment attorney. His partners are his wife, **Julie Joseph**; **Martin Massman**; and **Susan Brandow**. Besides L.A., the company is represented in Nashville by **Scott Lynch**.

SCORES OF SCORES? **Billy Meshel**-operated Music & Media International Inc. makes a deep-seated move into music video, TV, children's video, and feature-film projects via a deal with writer/director **Colm Wood**, president of Colm Wood Entertainment. Music & Media will publish the scores of Wood's projects. He's optioned scripts with Abandon Entertainment, Chuck Fries Productions, **Peter Fonda's** Pando Co., and **Don Zuckerman's** Zuckerman Entertainment. His short film "Brainspotting" is set to play at the London Raindance Film Festival. Currently in production are two music videos for **Jay King's** Del Paso Records, distributed by Lightyear/WEA. Wood operates out of Music & Media's headquarters in West Hollywood.

TUNEFUL HYPERBOLE: RCA Victor may be overstating the case, but one can't argue that the 20 cuts from 16 musicals it's presenting on "The Only Broadway CD You'll Ever Need" is a darned good overview of the musical theater. In addition to cast albums from the past—both original and revival versions—the label offers selections from current successes like "Chicago," "Ragtime," "Titanic," and "Cabaret." The "Chicago" and "Cabaret" albums, of course, are past glories that glow anew.

Words & Music™

by Irv Lichtman

Another interesting album from the label's remarkable archives is, yes, a tribute to **George Gershwin** called "Fascinating Rhythm—The Broadway Gershwin 1919-1934," another 20-track collection of recordings made at the time that 14 musicals by Gershwin had their Broadway debut.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing:

1. "Lilith Fair—A Celebration Of Women In Music."
2. "Titanic," soundtrack.
3. **Sarah McLachlan**, "Surfacing."
4. "Disney's Princess Collection Volume 2."
5. **Mannheim Steamroller**, "Christmas Live."

Masterdisk Joins Forces With DVD Developer AIX

NEW YORK audio mastering powerhouse Masterdisk has entered into a strategic alliance with Los Angeles-based DVD developer AIX, according to Masterdisk owner **Doug Levine** and AIX owner **Mark Waldrep**.

The venture is designed to propel each company into a new area of DVD authoring. For Masterdisk, it means entering the graphics and interactivity side of the DVD equation, while AIX expects to tap into Masterdisk's audio specialization, according to both parties.

Levine says, "What this does is, overnight, it gives us full DVD capacity from beginning to end. AIX is relying on us for audio and we on them for creating the interactivity as well as the graphics."

Waldrep adds, "I want Masterdisk to be able to say to their clients, 'We've got everything you need. We want to master your audio, and we want to work with you on interactivity.' At the same time, I have clients here that I could refer to New York for the mastering of audio, so the relationship could flow both ways."



by Paul Verna

Although Levine and Waldrep say they want to test the alliance before they make huge staff and space commitments, AIX has already established a beachhead on the East Coast by asking engineer **Michael Stellatos** to temporarily relocate to New York to act as DVD coordinator at Masterdisk. Meanwhile, Masterdisk has hired DVD engineer **Drew Anderson** and converted the studio formerly occupied by **Greg Calbi** into a DVD authoring suite, with surround-sound monitoring and full interactive capabilities.

Currently, AIX authors approximately 40 DVDs per month. Levine says he hopes that by mid-1999 Masterdisk will participate in audio mastering for approximately 20% of that workload.

The financial arrangement between the two studios is simple: The facility that generates work for its counterpart gets a commission for the job. For instance, if Masterdisk refers a client to AIX for DVD authoring, Masterdisk receives a percentage of that booking.

Depending on the success of the Masterdisk/AIX relationship, and of DVD in the marketplace, Masterdisk is prepared to add DVD mastering rooms, according to Levine, who says there is additional space available at Masterdisk's West 45th Street headquarters.

The move couldn't happen at a more propitious time for both companies. Masterdisk lost ground recently when Calbi—a four-year veteran of the facility and one of its star engineers—left to rejoin Sterling, where he built his mastering career starting in 1976 (Billboard, Sept. 26). Rather than replace Calbi with another high-profile audio engineer, Masterdisk—which has its share of talented music specialists in chief engineer **Scott Hull** and staffers **Howie Weinberg, Tony Dawsey, Andy VanDette,** and **Roger Lian**—went for the bigger picture by taking the DVD plunge. Although Masterdisk still faces the ominous task of competing with a fortified Sterling in the music business, it has leapt ahead of the competition in the DVD arena.

AIX, which was founded by musician and mastering engineer Waldrep in 1994, is now poised to become a leader in a rapidly growing market. Although the company could have soldiered on with its current resources, partnering with an established player for audio sends a message that AIX is serious when it comes to delivering the highest possible quality in DVD.

With Surround Music Mixing On The Rise, Standards Becoming An Issue

BY DAN DALEY

The enthusiasm that greeted the arrival of surround music mixing is slowly but inevitably giving way to concerns about standards for the multichannel format.

Pro audio equipment manufacturers and recording studios are all seeking to participate financially and artistically in what's becoming the most intriguing and seductive innovation in sound since the advent of stereo. However, many are tending to make up the rules as they go along.

"There's an incredible variety of monitoring environments that want to do surround audio, and it's becoming apparent that there is a need for some kind of standard to give all of them some level of consistency," observes Laurie Fincham, recently appointed director of research and development for THX, the multichannel standards division of the film postproduction giant Lucasfilm Ltd. "Nothing really exists out there in the way of standards. Music recording is going to become a big part of the future of multichannel audio, and we believe that a set of common standards will go a long way to furthering its success in the marketplace."

THX was formed in 1980 to create a set of universal standards that would ensure that film sound would be accurately represented and reproduced, from Hollywood's dubbing stages to theaters. It made its screen debut with the George Lucas production "Return Of The Jedi."

In 1986, the THX Home division was created to establish standards for home theater. Since then, the THX Home division has paced the growth of surround sound in a number of consumer formats, including VHS, laserdisc, and DVD.

Now THX says that it wants to bring the same kind of standards base line to music. However, as Fincham points out, it's more than recording studios that need it.

"Multichannel monitoring is becoming important in a lot of other applications, including offices and meeting rooms," he says. "Playback of multichannel audio is taking place in a lot of places."

PM3 PROPOSAL

THX's response is the introduction of Professional Multichannel Mixing & Monitoring (PM3)—a set of guidelines whose 180-plus pages of specifications include equipment from manufacturers whose products comply with THX specs, speaker placement, room acoustical properties, and noise-floor specifications.

As with its work on sound stages and cinemas, THX will provide, via PM3, a list of approved equipment components, such as speakers (JBL, EAW, and Dynaudio are among those already certified) and on-site and

(Continued on next page)

A Hitmaking Career At Atlantic Prepares Arif Mardin For 'The Year Of The Diva'

BY PAUL VERNA

NEW YORK—There is no shortage of stars in Arif Mardin's firmament.

In a 35-year career, the veteran producer has helped shape popular music by making landmark records with Aretha Franklin, the Young Rascals, Roberta Flack, King Curtis, Brook Benton, Max Roach, Hall & Oates, Bette Midler, the Bee Gees, Phil Collins, the Average White Band, Willie Nelson, Ringo Starr, Chaka Khan, and Carly Simon, to name a few.

PRO FILE

Whereas many legendary producers slow down in their middle-age years, Mardin approaches his career as if the time leading up to the present was just a warm-up. In the past year or so, Mardin has produced tracks by some of the most accomplished artists in pop music, many of them female stars.

"This has been the year of the diva for me," observes Mardin over coffee in his Atlantic Records office, his home since the beginning of his professional career. "I worked with Whitney Houston and Brandy on the [ABC-TV special] 'Cinderella,' with Barbra Streisand on 'Higher Ground,' Bette Midler on 'Bathhouse Betty,' Patti LaBelle on her live album, Aretha on a remix of 'Rock Steady,' and Miss Diana Ross on an album that will be released next year."

Asked why he has a tendency to work with women artists, Mardin says, laughing, "My wife is asking me the same question." On a serious note, he says he has a good rapport with women but does not select his production clients according to gender. His main criteria, he says, is mutual respect.



MARDIN

"I don't work with an artist if I don't respect the artist," he says. "If I'm working with Bette Midler or Barbra Streisand, they have their own geniuses. If they say, 'I think this is too long, can we cut two bars?,' I say, 'All right, let's experiment.' Either it'll work or it won't work, but I respect them and they respect me."

On Midler's latest project, the Warner Bros. release "Bathhouse Betty," Mardin produced four cuts and oversaw the mastering. Although other producers worked on the album—Ted Templeman, Brock Walsh, Marc Shaiman, Chuckii Booker, and David Foster—the record has a focused sound that Mardin credits to Midler's artistry.

Mardin says part of his challenge in making "Bathhouse Betty" was reflecting the full range of Midler's artistry—not a trivial feat given her many musical, theatrical, and comedic talents. "The album is like her live show," says Mardin. "You go from a beautiful ballad to a very funny song and then to a dance number. That's what she does so well in her live show."

Similarly, LaBelle's "Live! One Night Only" album was a document of an artist's show. "Patti talks about cancer and being nice to people and your family and then goes into an incredibly funny song, and people cry and laugh—that's what these great performers' live shows are all about," says Mardin.

For all his success as a producer, Mardin spends most of his working time in his office, where the only sign of his musical profession is a synthesizer that he uses to write arrangements or try new ideas.

"Since I have a lot of commitments, I'm an office man," says Mardin, noting that Atlantic employs him but has always given him freedom to work on outside projects. "I don't come in at 10 o'clock every the morning, but I try to be here as much as possible. If I'm doing something here, I can do some of my arranging here."

While most of Mardin's work consists of new productions, he recently made headlines by undertaking two notable remix/rerecording projects: Frankie Lymon's "Why Do Fools Fall In Love" and Franklin's "Rock Steady."

As music producer on the Lymon film biography "Why Do Fools Fall

(Continued on next page)



Flat Out In The Studio. Vataran rock band Flat Duo Jets finished mixing their upcoming Outpost Recordings debut at co-producer (and Outpost partner) Scott Litt's Louie's Clubhouse studio in Los Angeles. Shown, from left, are engineer Victor Janacue, Ben Wingrove of Slick-Winston Management; Litt; co-producer Chris Stamey; and Flat Duo Jats mambers Crow and Dexter Romweber.

ARIF MARDIN

(Continued from preceding page)

In Love," Mardin was asked to create a stereo version of the classic pop song, which was originally mixed in mono. Mardin recalls, "The director said, 'In the theater, I want big sound.' I said, 'OK, we'll do it.' So I had all the guitar, tenor sax, and keyboard licks transcribed, had new players record them, and added them to the [mono] master. Now the master is in the center, and the additional guys are on the side."

> *'I don't work with an artist if I don't respect the artist'*

When he was brought in to update Franklin's 1971 classic "Rock Steady," Mardin considered recording new tracks around the singer's existing vocal. However, Mardin's son, Joe, talked him out of it.

Working from the original 16-track reel, Arif and Joe Mardin sped up the tempo from 104 beats per minute to 110 bpm and recorded a new dance section. The remix starts with the sped-up original, segues to the dance break, and goes back to the original for the ending section. This time, Mardin decided to keep the track going until the ritardando at the very end instead of fading it out early, as he had to do on the original for length reasons.

Mardin's collaboration with his son illustrates the degree to which talent runs in the Mardin family. (The producer's daughter, Julie, is an accomplished photographer.)

"In my business, I cannot afford to work with less-qualified people because my name is out there," he says. "I work with my son because he's great, not because he's my son. If I want an arrangement or something programmed, I have a musical family in New York—three or four people that I trust and am close with, and Joe is one of them."

With mock indignation, Mardin says his son has little time for him these days. "Now I can't use Joe because he is too busy doing his own album for Atlantic, producing and writing music with Danielle Gerber," says Mardin, referring to a New York-based singer/songwriter who formerly fronted the indie rock band Danielle's Mouth.

Among Arif Mardin's other recent production projects is a Detroit-based swing band, Atomic Fireballs, for Atlantic. "I did one song with them, and we're going to do some more," says Mardin. "They're a terrific young group and totally sincere, devoted people. They know their Cab Calloways and Louis Jordans very well."

Mardin has also been busy composing jazz tunes for a project he hopes to record eventually with handpicked soloists and singers. The album would contain music Mardin has been writing "on the side" throughout his career.

In addition, Mardin—who does not regard himself as a prolific composer—recently finished a one-act opera for three voices that he describes as "modern music, dissonant and melodic, but nothing to do with pop or jazz."

Born in Istanbul, Turkey, in 1932, Mardin graduated from Istanbul University with a degree in commerce and economics. Although he was a music fanatic—he bought his first record, a Duke Ellington 78, when he was 10—he had no idea he would pursue a musical career until 1956, when he met Dizzy Gillespie during the jazz titan's tour stop in Turkey.

"It was the biggest event in my life," recalls Mardin. "I had the chance to meet him, and he wound up playing one of my pieces and giving me some pointers."

Two years later, Mardin became the first recipient of the Quincy Jones scholarship at the Berklee College of Music in Boston. After graduation, he taught at Berklee for a year and eventually became a trustee of the school and received an honorary doctorate.

Mardin joined Atlantic in 1963 as an assistant to co-founder Nesuhi Ertegun, the late brother of current Atlantic co-chairman and co-CEO Ahmet Ertegun. Mardin was named studio manager and subsequently became the label's house producer and arranger in an era when most of the label's acts were funneled through the in-house studio system. In 1969, Mardin was named a VP of Atlantic, a position he retains today (with a "senior" prefix in his title).

Mardin was inducted into the National Academy of Recording Arts and Sciences' Hall of Fame in 1990, and in 1994—in celebration of 30 years at Atlantic—he was honored by Billboard with a special tribute.

In 1996, Mardin earned his sixth Grammy for his production of Atlantic Theater's cast album for "Smoky Joe's Café—The Songs Of Leiber And Stoller." The following year, Mardin was nominated for a Grammy for his work on another cast album, the hit musical "Rent."

Determined to stay in touch with contemporary tastes in production, Mardin is keen on combining the pastiche approach of hip-hop producers with traditional techniques.

"Music production has taken an interesting direction, like Puff Daddy using authorized sampling," says Mardin. "It's like a collage technique, which I admire very much. But we shouldn't forget the good old-fashioned, regular production too. Combined, the two together really open up new horizons."

SURROUND MUSIC MIXING ON THE RISE

(Continued from preceding page)

remote consultancy for surround audio installations.

THX also offers one piece of hardware itself: the CC4 Crossover/System Controller, which is made on an original equipment manufacturer basis by another company for THX. The cost of the CC4 is approximately $2,500; costs for consultancy, certification, and other services will vary according to the facility's size, Fincham says.

THX is also in the process of training outside technicians to conduct its consultations and inspections, in anticipation of a positive response from the music industry.

"Hardware is just a small part of it," he adds. "We're taking 13 years of experience at Skywalker Sound and trial-and-error mistakes about multichannel sound and collecting them into a standard that a much larger array of facilities can use to achieve accuracy in a surround environment."

PM3 translates much of the cinematic THX experience to smaller rooms but on a higher level than THX Home. Fincham acknowledges that in attempting to address such a wide variety of environments, from large control rooms to small offices, a certain amount of averaging is necessary. Nonetheless, he says, by including all of the factors—from hardware to acoustics—it's possible to create consistent monitoring experiences in all of them.

In a hypothetical 3,000-cubic-meter room—similar to a 21-by-16-by-9-foot control room—front-array speaker placement would put the left, center, and right speakers 12 feet from the central mixing position, with the left-front and right-front speakers at approximately 45-degree angles to the listener. Surround speakers would be placed between 7 and 8 feet to the side of and slightly behind the core listening area and raised 6 feet above the floor. Fincham says that listening area should be large enough to accommodate four people seated side by side in two rows.

Exact speaker placement, he cautions, depends upon a number of factors, such as the room's acoustical properties, as well as its noise floor—which the PM3 specification recommends be kept below NC25 and preferably between NC15 and NC20.

"It's not a precise science, but it is," says Fincham. "There are a lot of things we know when it comes to how multichannel sound works in small spaces, and it can be very predictable. But it will always depend to a large degree on other aspects of the room. The smaller the room size, the more difficult it is to get a repeatable result from room to room. It's a science of hard knocks, which is why we want to be able to test and certify rooms once they're done."

Testing is done using small electret microphones that are cross-calibrated with test microphones made by B&K. Another variable compounding standardization is the fact that surround music mixing is in its infancy. Some artists use the multiple channels in a similar fashion to film sound, in which primary information comes from the left-center-right array and the surround channels are used for ambience; others place primary information throughout the 360-degree spectrum.

"The standard has to be flexible enough to deal with that," Fincham says. "Speakers need to be able to handle the amount of information any artist wants to put through them, and they need to be switchable between various configurations so that studios can cope with the demands that different artists will place on surround."

Still, certain rules must apply. These include achieving consistent bass response throughout the monitoring area by redirecting the low-frequency content below 80 hertz of the left-center-right and surround channels to a subwoofer and using a certified crossover/controller, such as the CC4, to mitigate standing wave characteristics. Furthermore, temporal (time-based) and spatial (point-based) averaging should be measured to ensure that all playback characteristics are repeatable.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 31, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	THE FIRST NIGHT Monica/ Jermaine Dupri (Arista)	HOW DEEP IS YOUR LOVE Dru Hill Feat. Redman/ Dutch, Nokio The N-Tity, W. Campbell (Island/Def Jam/Mercury)	HONEY, I'M HOME Shania Twain/ R.J. Lange (Mercury)	CELEBRITY SKIN Hole/ Michael Beinhorn (DGC/Geffen)	IRIS Goo Goo Dolls/ Rob Cavallo, Goo Goo Dolls (Warner Sunset/Reprise)
RECORDING STUDIO(S) Engineer(s)	KROSSWIRE (Atlanta, GA) Brian Frye	THE ENTERPRISE/AVON (Los Angeles, CA/ Hong Kong) Manny Marroquin	MASTERFONICS (Nashville, TN) Jeff Balding	CONWAY STUDIOS (Los Angeles, CA) Paul Northfield	OCEANWAY RECORD ONE B (Los Angeles, CA) Allen Sides
RECORDING CONSOLE(S)	DDA AMR 12	SSL 9000J/ 4000E/G	SSL 9000J	SSL 9000J	SSL 9000J w/Ultimation
RECORDER(S)	Sony APR 24	Sony 3348	Studer D B27	Studer 800	Studer A800
MASTER TAPE	Quantegy 499	Quantegy 467	Quantegy 467	BASF 900	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	SILENT SOUND (Atlanta, GA) Phil Tan, Jermaine Dupri	THE ENTERPRISE (Los Angeles, CA) Manny Marroquin	MASTERFONICS (Nashville, TN) Mike Shipley	SOUTH BEACH STUDIOS Tom Lord-Alge	OCEANWAY A (Los Angeles, CA) Jack Joseph Puig
CONSOLE(S)	SSL 4064G	SSL 9000J	SSL 9000J	SSL 4000G+	Custom Oceanway Focusrite w/GML Automation
RECORDER(S)	Studer A820	Sony 3348	Studer D827	Sony 3348	Ampex ATR 102
MASTER TAPE	Quantegy 499	Sony 3348	BASF 900	Quantegy 499	BASF 911
MASTERING Engineer	MASTERDISK Tony Dawsey	THE HIT FACTORY James Cruz	MASTERFONICS Glenn Meadows	STERLING SOUND Ted Jensen	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	UNI/BMG	PDO-HTM	PDO-HTM	UNI	WEA

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Latin Notas



by John Lannert

RITMO LATINO EXPANDS: During its inaugural convention Oct. 20-22 in Los Angeles, Ritmo Latino announced that four new Ritmo Latino stores will be opened by February in Las Vegas and the California cities of Salinas, La Puente, and Fresno.

Ritmo Latino, a SoundScan reporter, also is opening two Bodega Musical locations in San Isidro, Calif., and East Fresno, Calif. Bodega Musical is a discount retail outlet whose first store was opened by Ritmo 10 months ago in Southgate, Calif.

Ritmo Latino president **David Massry** says he was very pleased with Ritmo's first convention, which was sort of a Latino version of the National Assn. of Recording Merchandisers Convention, complete with exhibition booths and presentations by Latino record labels.

Participating in the convention, says Massry, were 200 employees of Ritmo, plus 100 conventioneers from various Latino record companies. The second convention will take place in October 1999 in L.A.

Separately, Ritmo and marketing/promotion company Uno Productions are teaming to produce the first Premio Ritmo Latino (Ritmo Latino Awards). Slated to debut in June 1999, the awards ceremony will feature 13 categories whose winners will be determined by popular vote at retail outlets in the U.S.

In addition, Ritmo Latino and Uno are co-producing the live event for broadcast. The top five nominees will be announced prior to the awards show, to be held at Universal Studios.

LA MEGA TOPS NEW YORK: As the numbers from Arbitron's summer ratings book continue to stream in, more market precedents are being set by Spanish-language stations.

For instance, WSKQ-FM (La Mega) has become the first Spanish station to top the New York market. Owned by Spanish Broadcasting System (SBS), La Mega scored a 6 share.

WSKQ-FM, a tropical station, tied for first with AC outlet WLTW-FM in Arbitron's spring book. Meanwhile, WCAA-FM (Caliente) jumped from a 0.9 to a 1.7 share in its first book as a Spanish tropical station. It is owned by SBS' national rival Heftel.

STATION ADDS: The aforementioned WCAA-FM is one of six stations added to the panel of those reporting to Hot Latin Tracks. The other stations are pop outlets KOVE-FM Houston; WAMA-AM Tampa, Fla.; and XHNZ-FM El Paso, Texas; tropical station WRMD-AM Tampa; and regional Mexican station KPHX-FM Phoenix. The station additions are effective this issue.

Reporting stations reinstated to the panel last issue were pop/tropical WAEL-FM and pop WIOB-FM, both of which are located in Mayagüez, Puerto Rico. Those stations were temporarily removed from the panel due to damage caused by Hurricane Georges to the Broadcast Data Systems monitors measuring those stations' airplay.

(Continued on next page)



Hot Latin Tracks™

Broadcast Data Systems

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 95 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST (IMPRINT/PROMOTION LABEL)	TITLE / PRODUCER (SONGWRITER)
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	7	ENRIQUE IGLESIAS FONOVISA 3 weeks at No. 1	◆ ESPERANZA R.PEREZ BOTIJA (E.IGLESIAS, L.GARCIA ALONSO)
2	2	1	3	SHAKIRA SONY DISCOS	◆ CIEGA, SORDOMUDA S.MEBARAK,L.MENDEZ (S.MEBARAK,E.SALGADO)
3	3	4	12	MARC ANTHONY RMM	CONTRA LA CORRIENTE A.CUCCO PENA (O.ALFANNO)
4	4	5	8	MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	PARA DARTE MI VIDA R.QUEZADA (V.VICTOR)
5	7	9	6	FRANKIE NEGRON WEA LATINA	◆ AGUA PASADA S.GEORGE (G.FRANCISCO)
				★ ★ ★ Greatest Gainer ★ ★ ★	
6	13	13	3	LA MAFIA SONY DISCOS	◆ PIDO M.LICHTENBERGER JR. (J.L.PILOTO)
7	5	6	9	VICTOR MANUELLE SONY DISCOS	◆ QUE HABRIA SIDO DE MI O.ALFANNO (O.ALFANNO)
8	9	2	11	CARLOS PONCE EMI LATIN	DECIR ADIOS K.SANTANDER (K.SANTANDER)
8	12	14	15	VICENTE FERNANOEZ SONY DISCOS	ME VOY A QUITAR OE EN MEOIO PRAMIREZ (M.MONTERROSAS)
10	10	8	7	LOS TEMERARIOS FONOVISA	◆ COMO TE RECUERDO A.ANGEL ALBA (A.ANGEL ALBA)
11	14	15	8	LOS TUCANES OE TIJUANA EMI LATIN	HOTEL CORAZON G.FELIX (M.QUINTERO LARA)
12	11	10	16	ELVIS CRESPO SONY DISCOS	TU SONRISA R.CORA,J.CASTRO (E.CRESPO)
13	8	12	30	PEPE AGUILAR MUSART/BALBOA	◆ POR MUJERES COMO TU PAGUILAR (FATO)
14	15	11	10	RICKY MARTIN SONY DISCOS	PERDIDO SIN TI R.ROSA,K.C PORTER (R.ROSA,K.C PORTER,L.GOMEZ ESCOLAR)
15	18	31	3	GRUPO LIMITE RODVEN/POLYGRAM LATINO	◆ LA OTRA PARTE DEL AMOR J.CARRILLO,G.PADILLA (ALAZAN)
16	25	19	3	OI BLASIO WITH JUAN GABRIEL ARIOLA/BMG LATIN	QUERIDA R.DI BLASIO (J.GABRIEL)
17	6	3	10	VANESSA L. WILLIAMS & CHAYANNE EPIC/SONY DISCOS	◆ REFUGIO OE AMOR A.CUCCO PENA,M.BENTO,K.THOMAS (D.WARREN)
18	17	16	9	PEPE AGUILAR MUSART/BALBOA	DIRECTO AL CORAZON PAGUILAR (FATO)
19	NEW ▶		1	MIJARES WITH LUCERO RODVEN/POLYGRAM LATINO	◆ EL PRIVILEGIO DE AMAR J.AVENDANO (J.HRS,A.ZEPEDA (J.AVENDANO (J.HRS)
20	22	25	8	FRANKIE RUIZ RODVEN/POLYGRAM LATINO	VUELVO A NACER V.URRUTIA,R.SANCHEZ (M.VALENTIN)
21	20	21	12	MARCO ANTONIO SOLIS FONOVISA	CASAS DE CARTON M.A.SOLIS (A.PRIMERA)
22	19	18	7	JARABE OE PALO EMI LATIN	GRITA J.DWORNIAK (JARABE DE PALO)
23	16	20	3	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	DOS HOJAS SIN RUMBO M.ABDALA (V.CORDERO)
24	24	29	3	JESSICA CRISTINA ARIOLA/BMG LATIN	OAME, DAME, DAME M.TEJADA,F.MENDEZ (B.ANDERSON,B.ULVAEUS)
25	31	32	23	ALEJANORO FERNANOEZ SONY DISCOS	YO NACI PARA AMARTE E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
26	33	33	3	JOSE FELICIANO RODVEN/POLYGRAM LATINO	◆ ME HAS ECHADO AL OLVIDO R.PEREZ (R.PEREZ,R.LIVI)
27	23	23	11	BANOA ARKANGEL R-1S LUNA/FONOVISA	TU NUEVA VIDA A.DE LUNA (J.NAVARRO)
28	NEW ▶		1	LOS MISMOS EMI LATIN	QUE BONITO LOS MISMOS (M.E CASTRO)
29	NEW ▶		1	OLGA TANON WEA LATINA	TU AMOR R.PEREZ (K.SANTANDER)
30	NEW ▶		1	VARIOUS ARTISTS	LATIN MIX USA MEGA-MIX
31	30	30	25	LOS ANGELES AZULES DISA/EMI LATIN	ME HACES FALTA TU D.CHAVEZ MORENO (J.MEJIA AVANTE)
32	26	17	19	ONDA VASELINA SONY DISCOS	TE QUIERO TANTO, TANTO M.MENDEZ GUIU (M.MENDEZ GUIU)
33	27	26	7	GRUPO BRYNOIS DISA/EMI LATIN	SIN TI DISA RECORDS (M.POSADAS)
34	35	—	10	LUIS DAMON Y OLGA TANON WEA CARIBE/WEA LATINA	PARA ESTAR CONTIGO S.GEORGE (R.PEREZ,R.LIVI)
35	NEW ▶		1	LOS ANGELES AZULES DISA/EMI LATIN	QUIERO SER J.MEJIA AVANTE (J.MEJIA AVANTE)
36	RE-ENTRY		16	JOAN SEBASTIAN MUSART/BALBOA	GRACIAS POR TANTO AMOR J.SEBASTIAN (J.SEBASTIAN)
37	NEW ▶		1	PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE	◆ GHETTO SUPASTAR W.JEAN,P.MICHAEL,P.MICHAEL,W.JEAN,R.JONES,B.GIBB,M.GIBB,R.GIBB,J.BROWN,B.BYRD)
38	RE-ENTRY		11	CHARLIE ZAA SONOLUX/SONY DISCOS	SENTIMIENTOS C.ZAA (L.GONZALEZ,G.ROSARIO)
39	36	39	18	INTOCABLE EMI LATIN	◆ AMOR MALDITO J.L.AYALA (M.MENDOZA)
40	NEW ▶		1	ALEJANORO SANZ WEA LATINA	SIEMPRE ES DE NOCHE F.RUBIN,NO M.A.ARCAISE,S.SAN...

POP
17 STATIONS

1 ENRIQUE IGLESIAS FONOVISA ESPERANZA
2 SHAKIRA SONY DISCOS CIEGA, SORDOMUDA
3 CARLOS PONCE EMI LATIN DECIR ADIOS
4 OI BLASIO WITH JUAN GABRIEL ARIOLA/BMG LATIN QUERIDA
5 RICKY MARTIN SONY DISCOS PERDIDO SIN TI
6 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS PARA DARTE...
7 JARABE DE PALO EMI LATIN GRITA
8 MIJARES WITH LUCERO RODVEN/POLYGRAM LATINO EL PRIVILEGIO DE...
9 VANESSA L. WILLIAMS & CHAYANNE EPIC/SONY DISCOS REFUGIO DE AMOR
10 RICKY MARTIN SONY DISCOS VUELVE
11 JOSE FELICIANO RODVEN/POLYGRAM LATINO ME HAS ECHADO
12 LA MAFIA SONY DISCOS PIDO
13 CRISTIAN ARIOLA/BMG LATIN LO MEJOR DE MI
14 PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE GHETTO SUPASTAR
15 MARC ANTHONY RMM CONTRA LA CORRIENTE

TROPICAL/SALSA
15 STATIONS

1 MARC ANTHONY RMM CONTRA LA CORRIENTE
2 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS PARA DARTE MI
3 FRANKIE NEGRON WEA CARIBE/WEA LATINA AGUA PASADA
4 VICTOR MANUELLE SONY DISCOS QUE HABRIA SIDO...
5 SHAKIRA SONY DISCOS CIEGA, SORDOMUDA
6 ELVIS CRESPO SONY DISCOS TU SONRISA
7 FRANKIE RUIZ RODVEN/POLYGRAM LATINO VUELVO A NACER
8 ENRIQUE IGLESIAS FONOVISA ESPERANZA
9 JESSICA CRISTINA ARIOLA/BMG LATIN OAME, DAME, DAME
10 JARABE DE PALO EMI LATIN GRITA
11 LUIS DAMON Y OLGA TANON WEA CARIBE/WEA LATINA PARA ESTAR
12 CARLOS PONCE EMI LATIN DECIR ADIOS
13 PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE GHETTO SUPASTAR
14 FULANITO CUTTING LA NOVELA
15 VARIOUS ARTISTS COLUM BIA/SONY DISCOS LATIN MIX

REGIONAL MEXICAN
68 STATIONS

1 LOS TEMERARIOS FONOVISA COMO TE RECUERDO
2 LOS TUCANES OE TIJUANA EMI LATIN HOTEL CORAZON
3 GRUPO LIMITE RODVEN/POLYGRAM LATINO LA OTRA PARTE DEL...
4 VICENTE FERNANOEZ SONY DISCOS ME VOY A QUITAR...
5 MARCO ANTONIO SOLIS FONOVISA CASAS DE CARTON
6 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN DOS HOJAS...
7 PEPE AGUILAR MUSART/BALBOA DIRECTO AL CORAZON
8 PEPE AGUILAR MUSART/BALBOA POR MUJERES COMO TU
9 BANDA ARKANGEL R-1S LUNA/FONOVISA TU NUEVA VIDA
10 LA MAFIA SONY DISCOS PIDO
11 LOS MISMOS EMI LATIN QUE BONITO
12 LOS TEMERARIOS FONOVISA POR QUE TE CONOCI
13 JUAN GABRIEL ARIOLA/BMG LATIN ASI FUE
14 LOS ANGELES AZULES DISA/EMI LATIN ME HACES...
15 GRUPO BRYNOIS DISA/EMI LATIN SIN TI

○ Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1998 Billboard/BPI Communications, Inc.

NOTAS

(Continued from preceding page)

The total number of reporting stations is now 101, of which there are 20 pop stations, 17 tropical/salsa stations, and 69 regional Mexican stations. The audience cume, or number of listeners, of the 101 reporting stations accounts for approximately 90% of the total audience cume of Spanish-language music stations in the U.S. and Puerto Rico.

In addition, there are five dual reporters whose data is compiled in two genre charts. For example, WAEL-FM is a dual reporter that reports to the pop and tropical genre charts.



Carlos Goes Hollywood. EMI Latin recording artist Carlos Ponce and actress Laura Leighton take a break from the taping of her final episode of "Beverly Hills, 90210." Ponce, who has notched two chart-topping singles on Hot Latin Tracks, can be seen on the episode titled "Confession" Nov. 11 on Fox.

GETTING CAUGHT UP: Singer/songwriter/producer **Marco Antonio Solís** has re-signed with Fonovisa "in a long-term deal," according to label president/CEO **Guillermo Santiso**. He adds that the accord demonstrates Solís' confidence in the label, which is the subject of a payola investigation.

Epic/Sony superstar **Gloria Estefan** is now filming her first picture, in which she co-stars with **Meryl Streep** and **Angela Bassett**. Titled "50 Violins," the Miramax movie is being directed by **Wes Craven**.

On Sunday (1), Ariola/BMG rap act **Ilegales** and noted impersonator **Julio Sabala** are slated to appear in "Hope For The Hemisphere," a music/variety show to be taped in Santo Domingo, Dominican Republic, that is intended by highly regarded executive producer **Dick Arlett** to publicize the devastation brought to the island by Hurricane Georges. The program is being shopped to Spanish- and English-language networks for broadcast later this year. It is being sponsored by Inmed, a nonprofit health and development organization, and pharmaceutical company Merck and Co.

WUNI-TV Boston is celebrating the fifth anniversary of its Latin dance video show "Pachanga Latina" on Thursday (5) at the Palladium in Worcester, Mass. Scheduled to perform at the anniversary event are Sony Discos' **Víctor Manuelle**, Merengazo/RMM's **Manny Manuel**, RCA/BMG's **Sergio Vargas** and **Jessica Cristina**, **Parcha/Plátano's Brenda K. Starr**, Mas' **Los Sabrosos Del Merengue**, RJO/Sony Discos' **Son By Four**, and Sir George/WEA

(Continued on next page)



LATIN TRACKS A-Z

	TITLE (Publisher – Licensing Org.) Sheet Music Dist.
9	**AGUA PASADA** (Gilfran, BMI/Lanfranco, ASCAP)
39	**AMOR MALDITO** (Ser-Ca, BMI)
21	**CASAS DE CARTON** (Unimusica, ASCAP)
2	**CIEGA, SORDOMUDA** (Copyright Control)
10	**COMO TE RECUERDO** (Maximo Aguirre Music/Editora Angel Musical, SESAC)
3	**CONTRA LA CORRIENTE** (New Edition EMOA, SESAC)
24	**DAME, DAME, DAME [GIMME, GIMME, GIMME]** (Copyright Control)
8	**DECIR ADIOS** (FI PP, BMI)
18	**DIRECTO AL CORAZON** (Edimusa, ASCAP)
23	**DOS HOJAS SIN RUMBO** (Copyright Control)
19	**EL PRIVILEGIO DE AMAR** (Beechwood, BMI)
1	**ESPERANZA** (EMI April, ASCAP/Unimusica, ASCAP)
37	**GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP/TCF, ASCAP/Wu-Tang, BMI/Warner-Tamerlane, BMI/Gibb Brothers, BMI/Careers-BMG, BMI/Unichappell, BMI)
30	**GRACIAS POR TANTO AMOR** (Vander, ASCAP)
22	**GRITA** (Copyright Control)
11	**HOTEL CORAZON** (Mas Flamingo, BMI)
15	**LA OTRA PARTE DEL AMOR** (Warner Chappell, ASCAP)
30	**LATIN MIX USA MEGA-MIX** (Copyright Control)
31	**ME NACES FALTA TU** (Edimonsa, ASCAP)
26	**ME HAS ECHADO AL OLVIDO** (JKMC, ASCAP/MCA, ASCAP)
9	**ME VOY A QUITAR DE EN MEDIO** (Copyright Control)
4	**PARA DARTE MI VIDA** (WB Music Corp., ASCAP/Flamboyan)
34	**PARA ESTAR CONTIGO** (JKMC, ASCAP/Livi, ASCAP/MCA, ASCAP)
14	**PERDIDO SIN TI** (Draco Cornelius, BMI/Olinga, BMI/Music Corp. Of America, BMI/Polygram Calaca S.L.)
6	**PIDO** (Lanfranco, ASCAP)
13	**POR MUJERES COMO TU** (Vander, ASCAP)
28	**QUE BONITO** (Pacific, BMI)
7	**QUE HABRIA SIDO DE MI** (New Edition EMOA, SESAC)
19	**QUERIDA** (BMG Songs, ASCAP)
35	**QUIERO SER** (Copyright Control)
17	**REFUGIO DE AMOR [YOU ARE MY HOME]** (Realsongs, ASCAP)
38	**SENTIMIENTOS [UN DISCO MAS, RIEGUELO TODO]** (Morro, BMI)
40	**SIEMPRE ES DE NOCHE** (Copyright Control)
33	**SIN TI** (Edimonsa, ASCAP)
32	**TE QUIERO TANTO, TANTO** (Copyright Control)
29	**TU AMOR** (FI PP, BMI)
27	**TU NUEVA VIDA** (De Luna, BMI)
12	**TU SONRISA** (Sony/ATV, BMI)
20	**VUELVO A NACER** (Unimusica, ASCAP)
25	**YO NACI PARA AMARTE** (FI PP, BMI)

THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	1	5	**ENRIQUE IGLESIAS** FONOVISA 080002 5 weeks at No. 1	COSAS DEL AMOR
2	2	5	**SHAKIRA** SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
3	3	11	**SOUNDTRACK** EPIC 68905/SONY DISCOS	DANCE WITH ME
4	5	37	**RICKY MARTIN** ● SONY DISCOS 82653	VUELVE
5	4	3	**JULIO IGLESIAS** COLUMBIA 69577	MY LIFE: THE GREATEST HITS
6	6	28	**ELVIS CRESPO** SONY DISCOS 82634	SUAVEMENTE
			★ ★ ★ Hot Shot Debut ★ ★ ★	
(7)	NEW▶		**GRUPO LIMITE** RODVEN 559468/POLYGRAM LATINO	DE CORAZON AL CORAZON
8	7	55	**MANA** ● WEA LATINA 20430	SUENOS LIQUIDOS
9	9	47	**ALEJANDRO SANZ** WEA LATINA 20281	MAS
10	8	11	**GIPSY KINGS** NONESUCH/ATLANTIC 79510/AG	CANTOS DE AMOR
11	10	20	**CHARLIE ZAA** SONOLUX 82706/SONY DISCOS	UN SEGUNDO SENTIMIENTO
12	13	57	**BUENA VISTA SOCIAL CLUB** WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
13	11	51	**MARC ANTHONY** ● RMM 82156	CONTRA LA CORRIENTE
14	12	57	**ALEJANDRO FERNANDEZ** ● SONY DISCOS 82446	ME ESTOY ENAMORANDO
15	15	4	**DI BLASIO** ARIOLA 61420/BMG LATIN	OESOE MEXICO
18	16	3	**CHAYANNE** SONY DISCOS 82869	ATADO A TU AMOR
17	14	6	**LOS SUPER SEVEN** RCA (NASHVILLE) 67689/BMG LATIN	LOS SUPER SEVEN
(18)	21	19	**OZOMATLI** ALMO SOUNDS 80020/INTERSCOPE	OZOMATLI
19	17	18	**JARABE DE PALO** EMI LATIN 41762	LA FLACA
(20)	24	17	**VICENTE FERNANDEZ** SONY DISCOS 82713	ENTRE EL AMOR Y YO
21	19	71	**CHARLIE ZAA** ● SONOLUX 82136/SONY DISCOS	SENTIMIENTOS
22	20	17	**LOS TUCANES DE TIJUANA** EMI LATIN 93618	AMOR PLATONICO
23	16	9	**FRANKIE RUIZ** RODVEN 557773/POLYGRAM LATINO	NACIMIENTO Y RECUERDOS
			★ ★ ★ Greatest Gainer ★ ★ ★	
(24)	32	4	**FRANKIE NEGRON** WEACARIBE 24712/WEA LATINA	NO ME COMPARES
25	27	11	**LUIS MIGUEL** WEA LATINA 20845	TODOS LOS ROMANCES
26	26	28	**PEPE AGUILAR** MUSART 1819/BALBOA	CON MARIACHI
27	22	9	**GRUPO BRYNDIS** DISA 95847/EMI LATIN	UN JUEGO DE AMOR
28	31	5	**LOS MISMOS** EMI LATIN 98802	VEN A MI MUNDO
29	23	24	**VICTOR MANUELLE** SONY DISCOS 82717	IRONIAS
30	25	21	**CARLOS PONCE** EMI LATIN 59454	CARLOS PONCE
31	28	29	**SELENA** EMI LATIN 94110	ANTHOLOGY
(32)	36	6	**RAMON AYALA Y SUS BRAVOS DEL NORTE** FREDDIE 1775	CASAS DE MADERA
33	29	38	**LOS TEMERARIOS** ● FONOVISA 0515	COMO TE RECUERDO
34	33	4	**JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO** RCA 61529/BMG LATIN	TU YA LO CONOCES
35	30	21	**RICARDO ARJONA** SONY DISCOS 82680	SIN DANOS A TERCEROS
36	37	2	**JOSE FELICIANO** RODVEN 559002/POLYGRAM LATINO	SENOR BOLERO
37	38	8	**LA MAFIA** SONY DISCOS 82826	EUFORIA
38	34	26	**GRUPO BRYNOIS** DISA 94243/EMI LATIN	14 SUPER CUMBIAS
39	39	14	**ONDA VASELINA** SONY DISCOS 82567	ENTREGA TOTAL
40	35	8	**TONO ROSARIO** WEACARIBE 24304/WEA LATINA	EXCLUSIVO
41	41	9	**PLACIDO DOMINGO** ATLANTIC 23794/AG	POR AMOR
42	40	8	**BANDA ARKANGEL R-15** LUNA 8502/FONOVISA	AMOR OEL BUENO
(43)	NEW▶		**JULIO IGLESIAS** SONY DISCOS 82871	MI VIDA:GRANOES EXITOS
(44)	48	64	**LUIS MIGUEL** ▲ WEA LATINA 19798	ROMANCES
45	44	2	**CUBANISMO!** HANNIBAL 1429/RYKODISC	REENCARNACION
46	45	7	**BOBBY PULIDO** EMI LATIN 96074	EN VIVO...DESDE MONTERREY MEXICO
(47)	RE-ENTRY		**INTOCABLE** EMI LATIN 95178	INTOCABLE
(48)	RE-ENTRY		**AFRO-CUBAN ALL STARS** WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA
49	43	19	**VARIOUS ARTISTS** COLUMBIA 69493/SONY DISCOS	LATIN MIX USA
50	42	6	**ANA GABRIEL** SONY DISCOS 82851	EN LA PLAZA OE TOROS

POP

1 **ENRIQUE IGLESIAS** FONOVISA
COSAS DEL AMOR
2 **SHAKIRA** SONY DISCOS
DONDE ESTAN LOS LADRONES?
3 **RICKY MARTIN** SONY DISCOS
VUELVE
4 **JULIO IGLESIAS** COLUMBIA
MY LIFE
5 **MANA** WEA LATINA
SUENOS LIQUIDOS
6 **ALEJANDRO SANZ** WEA LATINA
MAS
7 **GIPSY KINGS** NONESUCH/ATLANTIC/AG
CANTOS DE AMOR
8 **ALEJANDRO FERNANDEZ** SONY DISCOS
ME ESTOY ENAMORANDO
9 **DI BLASIO** ARIOLA/BMG LATIN
DESOE MEXICO
10 **CHAYANNE** SONY DISCOS
ATADO A TU AMOR
11 **OZOMATLI** ALMO SOUNDS/INTERSCOPE
OZOMATLI
12 **JARABE DE PALO** EMI LATIN
LA FLACA
13 **LUIS MIGUEL** WEA LATINA
TODOS LOS ROMANCES
14 **CARLOS PONCE** EMI LATIN
CARLOS PONCE
15 **RICARDO ARJONA** SONY DISCOS
SIN DANOS A TERCEROS

TROPICAL/SALSA

1 **SOUNDTRACK** EPIC/SONY DISCOS
DANCE WITH ME
2 **ELVIS CRESPO** SONY DISCOS
SUAVEMENTE
3 **CHARLIE ZAA** SONOLUX/SONY DISCOS
UN SEGUNDO SENTIMIENTO
4 **BUENA VISTA SOCIAL CLUB**
WORLD CIRCUIT/NONESUCH/AG
BUENA VISTA SOCIAL CLUB
5 **MARC ANTHONY** RMM
CONTRA LA CORRIENTE
6 **CHARLIE ZAA** SONOLUX/SONY DISCOS
SENTIMIENTOS
7 **FRANKIE RUIZ** RODVEN/POLYGRAM LATINO
NACIMIENTO Y RECUERDOS
R **FRANKIE NEGRON** WEACARIBE/WEA LATINA
NO ME COMPARES
9 **VICTOR MANUELLE** SONY DISCOS
IRONIAS
10 **TONO ROSARIO** WEACARIBE/WEA LATINA
EXCLUSIVO
11 **CUBANISMO!** HANNIBAL/RYKODISC
REENCARNACION
12 **AFRO-CUBAN ALL STARS**
WORLD CIRCUIT/NONESUCH/AG
A TODA CUBA LE GUSTA
13 **MILLY QUEZADA** SONY DISCOS
VIVE
14 **INDIA** RMM
SOBRE EL FUEGO
15 **ALQUIMIA** CAIMAN LEYENDA VOL. 2

REGIONAL MEXICAN

1 **GRUPO LIMITE** RODVEN/POLYGRAM LATINO
DE CORAZON AL CORAZON
2 **LOS SUPER SEVEN** RCA (NASHVILLE) BMG LATIN
LOS SUPER SEVEN
3 **VICENTE FERNANDEZ** SONY DISCOS
ENTRE EL AMOR Y YO
4 **LOS TUCANES DE TIJUANA** EMI LATIN
AMOR PLATONICO
5 **PEPE AGUILAR** MUSART/BALBOA
CON MARIACHI
6 **GRUPO BRYNDIS** DISA/EMI LATIN
UN JUEGO DE AMON
7 **LOS MISMOS** EMI LATIN
VEN A MI MUNDO
8 **SELENA** EMI LATIN ANTHOLOGY
9 **RAMON AYALA Y SUS BRAVOS DEL NORTE**
FREDDIE CASAS DE MADERA
10 **LOS TEMERARIOS** FONOVISA
COMO TE RECUERDO
11 **JULIO PRECIADO Y SU BANDA**
PERLA DEL PACIFICO RCA/BMG LATIN
TU YA LO CONOCES
12 **LA MAFIA** SONY DISCOS
EUFORIA
13 **GRUPO BRYNDIS** DISA/EMI LATIN
14 SUPER CUMBIAS
14 **BANDA ARKANGEL R-15** FONOVISA
AMOR OEL BUENO
15 **BOBBY PULIDO** EMI LATIN
EN VIVO...DESDE MONTERREY MEXICO

Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. NEW indicates past and present Heatseeker titles. © 1998, Billboard/BPI Communications and SoundScan, Inc

NOTAS

(Continued from preceding page)

Latina's **Vélas**. RMM's **Isidro Infante** will serve as the event's musical director.

The winners of MTV Latin America's third annual Premios MTV will be announced on the air Dec. 17. Nominees will be announced Dec. 3. Awardees are determined by MTV's Academia de Música y Video, whose members are professionals working in businesses related to the recording and video industries.

HIGH-OCTANE OCTOBER: The fourth quarter got off to a rousing start in October, as total sales of titles appearing on The Billboard Latin 50 came in at 453,000 units, up 17% from the corresponding month in 1997.

The hefty sales tally in October was powered primarily by fast-selling product from two pop idols—Fonovisa's **Enrique Iglesias** and Sony Discos' **Shakira**—as well as by the Epic/Sony soundtrack to the film "Dance With Me."

Also boosting the market in October was the overall depth of sales on The Billboard Latin 50, with 1,000 units or more being registered weekly by an average of 44 of the 50 charted titles.

Part of that sales depth is evident in the upper reaches of The Billboard Latin 50, where top 10 titles by Sony Discos' **Ricky Martin** and **Elvis Crespo**, WEA Latina's **Maná** and **Alejandro Sanz**, and Sonolux/Sony's **Charlie Zaa** continue to thrive.

In the midst of this bullish sales run on The Billboard Latin 50, which began in August 1997, there are a couple of bearish developments to note: Sales of titles on the tropical/salsa genre chart dropped back to normal levels in October, while the number of pieces rung up by albums on the regional Mexican genre chart remain flat, even with the chart-topping debut this issue of "De Corazón Al Corazón" by PolyGram Latino's **Grupo Límite**.

Moreover, October's 17% increase in sales is less than the 22% rise from the first three quarters of 1998 compared with the same time frame in 1997. However, the market for hit product during the fourth quarter will be reinvigorated by new albums from WEA Latina's **Olga Tañón**, Fonovisa's **Marco Antonio Solís**, EMI Latin's **Los Tucanes De Tijuana**, and Sony Discos' **Fey** and **Grupo Manía**.

October sales were measured by SoundScan from Sept. 29 to Oct. 27, a four-week period. Likewise, sales for October 1997 were compiled from a four-week period. September sales were calculated over a five-week period.

Following is a recap, which now includes weekly sales averages. Also, sales are now being rounded off to the nearest 1,000 units.

The Billboard Latin 50: October: 453,000 units; weekly average: 113,000 units. September: 538,500 units; weekly average: 108,000 units. September 1997: 389,000 units; weekly average: 97,000 units.

Pop genre chart: October: 223,000 units; weekly average: 56,000 units. September: 189,000 units; weekly average: 38,000 units. October 1997: 218,000 units; weekly average: 55,000 units.

Tropical/salsa genre chart: October: 122,000 units; weekly average: 31,000 units. September: 214,000 units; weekly average: 43,000 units. October 1997: 74,000 units; weekly average: 19,000 units.

Regional Mexican genre chart: October: 86,000 units; weekly average: 22,000 units. September: 108,500 units; weekly average: 22,000 units. October 1997: 101,000 units; weekly average: 25,000 units.

CHART NOTES, RETAIL: Despite dropping in sales for the fourth straight week, **Enrique Iglesias'** "Cosas Del Amor" stays perched atop The Billboard Latin 50, albeit with a narrower lead over the No. 2 entry, **Shakira's** "Dónde Están Los Ladrones?" Sales of Iglesias' album tumbled 17% this issue to 11,000 units. Shakira's set dropped as well, but at a lower percentage—8%—to 9,000 pieces.

Both titles slid southward on The Billboard 200. "Cosas Del Amor" fell from No. 108 to 133, while "Dónde Están Los Ladrones?" slipped from No. 146 to 157.

However, "Cosas Del Amor" does own the pop genre chart for the fifth week running. For the 11th week in a row, the soundtrack to "Dance With Me" tops the tropical/salsa chart.

Grupo Límite's "De Corazón Al Corazón," the aforementioned No. 1 on the regional Mexican genre chart, makes a nice bow at No. 7 on The Billboard Latin 50.

CHART NOTES, RADIO: Bolstered by a 1.6 million jump in audience impressions, **Enrique Iglesias'** "Esperanza" strengthens its hold on the top slot of Hot Latin Tracks. "Esperanza," also No. 1 on the pop genre chart, registered 17 million audience impressions.

Los Temerarios remain atop the regional Mexican genre chart for the fourth successive week with "Como Te Recuerdo" (Fonovisa), while **Marc Anthony's** "No Me Conoces" (RMM) rules the tropical/salsa genre chart for the second consecutive week.

Bowing at No. 19 on Hot Latin Tracks this issue is "El Privilegio De Amar," the first duet single by Rodven/PolyGram Latino's **Mijares** and his wife, **Lucero**, to enter the chart. Lucero is signed to Fonovisa.

SALES STATFILE: The Billboard Latin 50: this issue: 107,000 units; last issue: 113,000 units; similar issue last year: 91,000 units.

Pop genre chart: this issue: 52,000 units; last issue: 57,000 units; similar issue last year: 51,000 units.

Tropical/salsa genre chart: this issue: 28,000 units; last issue: 30,000 units; similar issue last year: 17,000 units.

Regional Mexican genre chart: this issue: 22,000 units; last issue: 20,000 units; similar issue last year: 20,000 units.



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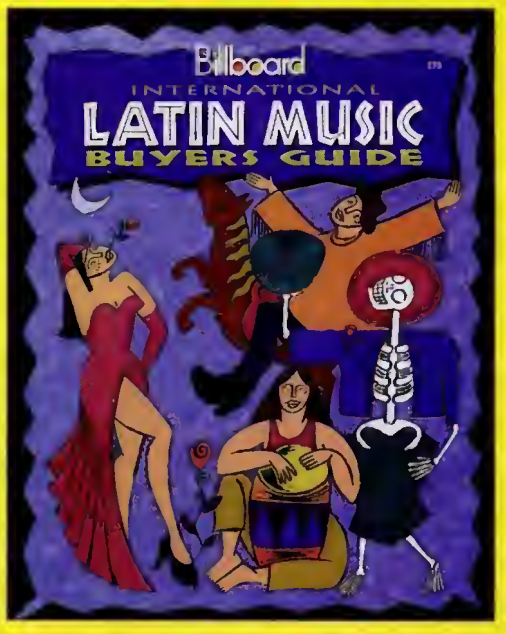
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

3rd ADE Reflects Dance's Maturity

Amsterdam Conference Grapples With Industry Instability

BY MARK SOLOMONS

AMSTERDAM—The suits didn't replace the dance industry's regulation cargo pants and baseball caps at the third annual Amsterdam Dance Event (ADE), held Oct. 22-24 here, but there was agreement that the event—like the sector itself—has matured.

With many dance veterans present and much coffee-room chat pertaining to instability in the industry at large, memories of "the death of disco" 20 years ago hung in the damp Dutch air. Experts at a number of panel sessions concurred that the last 12 months have been some of the most difficult they have experienced, with increasing conservatism at radio, bootlegging, and the difficulty in creating recognizable artists in the industry among the issues most often cited. The absence this year of now-defunct PolyGram imprint AM:PM—a significant force in European dance—was bemoaned by many delegates. There was even palpable alarm from the mostly European audience as a U.S. panel explained "pay-for-play" in American radio.

But there was also a view that the tightened market has weeded out many weaker players and that, creatively, the industry has never been healthier.

"The wheat is getting separated from the chaff," Kurosh Nasseri, a Washington, D.C.-based attorney specializing in international licensing, commented to Billboard. "Some of the product was suspect. But the sector is alive and well because people are signing records here."

U.S.-born dance diva Jocelyn Brown told delegates, "Given the huge number of talented producers, remixers, and songwriters, alongside the massive leaps forward in technology, the current state of play is 'right.' I don't think that the form will disappear as it did in the late '70s."

"Improved technology means that everyone can produce records," said Henri Lessing, managing director of Ala Bianca Benelux, the label home of Euro-pop acts T-Spoon, Alex Party, and Sophia. "That demands an upgrading of the other aspects of making a record. Proper pop songs within a dance context will become increasingly important."

ADE organizer Conamus—a state-funded body that promotes Dutch music—has recognized that participants' puffy jackets belie the tough deal-makers wearing them and revamped the event to make it more conducive to face-to-face contact. It shortened this year's event to three days, replaced trade stands with CD listening posts, and moved to a more informal venue with improved networking and Internet facilities.

Half of the 800 total registrants—up from 700 last year—were international delegates, including approximately 100 each from the U.S. and U.K., and some 200 continental Europeans. Greek and Puerto Rican companies took part for the first time. Major labels were better represented than last year, with Virgin, BMG, and Sony sending delegates from several of their national affiliates, and PolyGram's Manifesto label was represented for the first time. Sony Music Publishing mustered delegates from eight of its European subsidiaries.

An intense nighttime program of club events at just three Amsterdam venues—Paradiso, Escape, and the Melkweg—boosted networking opportunities and showcased local and international DJs and bands. Delegates familiar with both events compared the ADE favorably with the longer-running annual Miami conference held in March.

"It's managed to maintain its flavor—it's small, concentrated, and there's a high level of people represented," said Nasseri. "It rains here, and in Miami you just walk two minutes to the beach. But there are a lot of clubs, and a lot of records get broken here."

Assistance in preparing this story was provided by Robbert Tilli and Gary Smith.

Members In The House

The British Phonographic Industry (BPI) and the International Federation of the Phonographic Industry (IFPI) hosted a reception Oct. 21 in London at the House of Lords in the Palace of Westminster; British and European politicians attended (Billboard, Oct. 31).



Outgoing IFPI chairman David Fine, left, shares a moment with Lord Levy.



Jay Berman, left, who becomes IFPI chairman/chief executive Jan. 1, 1999, poses with Rob Dickins, chairman of the BPI and of Warner Music U.K.



Janet Anderson, the minister responsible for music at the U.K. government's department of culture, addresses the gathering.

Nippon Columbia Forms Heat Wave For Japanese Pop

BY STEVE McCLURE

TOKYO—Japan's oldest record company has just set up the country's newest label. The label is Heat Wave, established Oct. 1 as a wholly owned subsidiary of Nippon Columbia, which like many of Japan's old-line record companies, is being hit hard by the country's severe recession. For the fiscal year that ended March 31, Nippon Columbia recorded a net loss of 6.5 billion yen ($48.9 million), mainly due to losses on equities and falling sales of high-end audio equipment.

'Nippon Columbia's software business needs to shift to a younger market'

That, say industry observers, gave Nippon Columbia's software staffers the clout to distance themselves from the hardware side, which accounts for roughly half the company's sales. Another factor was parent company Hitachi's unprecedented 260 billion yen ($1.96 billion) loss during the same period.

In August, Columbia—best known overseas through its Denon brand of audio hardware and high-quality jazz and classical recordings—set up separate hardware and software divisions. It further divided its software operations into three departments: one handling classical, jazz, and *enka* (traditional Japanese ballads); one handling manufacturing activities including custom pressing for other labels; and a J-pop department, which has now been split off as Heat Wave.

"The record market has entered a tough era," says Heat Wave president Soichiro Otsuka. "Nippon Columbia's software business needs to shift to a younger market."

A key factor in setting up Heat Wave was the need to break free of Nippon Columbia's rather staid image.

"A change in image is very important when dealing with people in the *gyokai* [trade] and the media," says Otsuka. Heat Wave acts include Pizzicato Five, Fantastic Plastic Machine, thee michelle gun elephant, the Collectors, and Alice Mizer. Labels operating under the Heat Wave umbrella include Triad and readymade records.

Noting that the label's acts are from the alternative end of the J-pop spectrum, Otsuka says, "We need to place more emphasis on mainstream pop artists."

Meanwhile, Nippon Columbia, like many other Japanese labels, is continuing to trim its work force by encouraging older employees to take early retirement in exchange for cash bonuses.

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HITS OF THE WORLD



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JAPAN (Oricon Publications Inc.) 11/02/98

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	**OWARI NAKI TABI** MR. CHILDREN TOY'S FACTORY
2	NEW	**HURRY GO ROUND HIDE WITH SPREAD BEAVER** UNIVERSAL VICTOR
3	1	**FORBIDDEN LOVER** L'ARC EN CIEL KUDON/SONY
4	2	**SNOW DROP** L'ARC EN CIEL KUDON/SONY
5	NEW	**RELAX** BLACK BISCUITS BMG JAPAN
6	NEW	**MY WINDING ROAD** THE YELLOW MONKEY FUN HOUSE
7	5	**THUNDERBIRD** T.M. REVOLUTION ANTINOS RECORDS
8	4	**PERFUME OF LOVE** GLOBE AVEX TRAX
9	7	**SA YO NA RA** GLOBE AVEX TRAX
10	NEW	**AROUND THE WORLD** DA PUMP AVEX TRAX
11	8	**SWEET NEART** GLOBE AVEX TRAX
12	NEW	**TRUTH** D-SHADE POLYDOR
13	5	**KOHRI NO UENI TATSU YONI** MIHO KOMATSU AMEMURA O-TOWN
14	NEW	**PROOF OF MYSELF** MEGUMI HAYASHIBARA KING
15	NEW	**HIKARI TO WATASHI** CHARA EPIC
16	NEW	**DAILY NEWS** TOMOMI KAHALA WARNER MUSIC JAPAN
17	6	**KOIBITO/VIRGIN** SHAZNA TOSHIBA-EMI
18	14	**KUMOJI NO NATE** COCCO VICTOR
19	11	**WANNA BE A DREAMMAKER** GLOBE AVEX TRAX
20	13	**DAITE HOLD ON ME!** MORNING MUSUME ZETIMA
		ALBUMS
1	NEW	**SOUTHERN ALL STARS** SAKURA VICTOR
2	3	**KIRORO** NAGAIAIDA KIRORONOMORI VICTOR
3	2	**B'Z** B'Z THE BEST TREASURE ROOMS RECORDS
4	NEW	**PENICILLIN** ULTIMATE VELOCITY EASTWEST JAPAN
5	1	**AEROSMITH** A LITTLE SOUTH OF SANITY UNIVERSAL
6	8	**LAURYN NILL** THE MISEDUCATION OF LAURYN HILL SONY
7	5	**THE BRILLIANT GREEN** THE BRILLIANT GREEN SONY
8	6	**PHIL COLLINS** HITS WARNER MUSIC JAPAN
9	4	**TUYOSHI NAGABUTI** SAMURAI FOR LIFE
10	NEW	**CHAGE 2ND** TOSHIBA EMI
11	7	**SING LIKE TALKING** SECOND MF UNION — THE BEST OF SING LIKE TALKING FUN HOUSE
12	RE	**YO-YO MA** YO-YO MA PLAYS PIAZOLLA SONY
13	10	**VARIOUS ARTISTS** DANCEMANIA EXTRA TOSHIBA-EMI
14	NEW	**YO-YO MA** THE BEST OF YO-YO MA SONY
15	17	**BRYAN ADAMS** ON A DAY LIKE TODAY POLYDOR
16	NEW	**ROLLING STONES** NO SECURITY TOSHIBA-EMI
17	14	**SOUTHERN ALL STARS** UMI NO YEAH!!! VICTOR
18	13	**B'Z** B'Z THE BEST PLEASURE ROOMS RECORDS
19	9	**MISIA** MOTHER FATHER BROTHER SISTER BMG JAPAN
20	11	**TAKAKO MATU** AI NO TOBIRA BMG JAPAN

GERMANY (Media Control) 10/27/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**FLUGZEUGE IM BAUCH** OLI P. HANSA/ARIOLA
2	8	**NO MATTER WHAT** BOYZONE POLYDOR
3	10	**BELIEVE** CHER WEA
4	2	**IMMORTALITY** CELINE DION FEAT. THE BEE GEES COLUMBIA
5	4	**EGOIST** FALCO EMI
6	5	**PROTECT YOUR MIND** DJ SAKIN & FRIENDS OVERDOSE/CLUB TUNES/INTERCORD
7	NEW	**WE LIKE TO PARTY!** VENGABOYS MOTOR MUSIC
8	6	**GOD IS A DJ** FAITHLESS CHEEKY/INTERCORD/EMI
9	5	**I DON'T WANT TO MISS A THING** AEROSMITH COLUMBIA
10	7	**DIE FLUT** WITT & HEPPNER ZEITBOMBE/EPIC
11	9	**STAY** 2-4 FAMILY EPIC
12	11	**ONCE UPON A TIME** DOWN LOW K-TOWN/SHIFT MUSIC/ZYX
13	13	**COME WITH ME** PUFF DADDY FEAT. JIMMY PAGE EPIC
14	16	**SUPA RICNIE** RICHIE CHLODWIG/ARIOLA
15	20	**CRUSH** JENNIFER PAIGE EDEL
16	12	**VIVA FOREVER** SPICE GIRLS VIRGIN
17	NEW	**HOW DEEP IS YOUR LOVE?** DRU NILL MERCURY
18	18	**DOO WOP (THAT THING)** LAURYN NILL COLUMBIA
19	14	**WISN (KOMM ZU MIR)** FRANKA POTENTE & THOMAS D. FOUR MUSIC/COLUMBIA
20	16	**THAT'S MY WAY TO SAY GOODBYE** CHRISTIAN WUNDERLICH CHLODWIG/ARIOLA
		ALBUMS
1	1	**WOLFGANG PETRY** EINFACH GEIL! NA KLAR!/ARIOLA
2	4	**PHIL COLLINS** HITS WEA
3	3	**WESTERNHAGEN** RADIO MARIA WEA
4	2	**DEPECHE MODE** THE SINGLES '86-'98 MUTE/INTERCORD
5	NEW	**BRYAN ADAMS** ON A DAY LIKE TODAY POLYDOR
6	NEW	**DIRE STRAITS** SULTANS OF SWING—THE VERY BEST OF MERCURY
7	8	**XAVIER NAIDOO** NICHT VON DIESER WELT 3P/EPIC
8	11	**CELINE DION** LET'S TALK ABOUT LOVE COLUMBIA
9	6	**BOHSE ONKELZ** VIVA LOS TIOZ VIRGIN
10	9	**ANDRE RIEU** ROMANTIC MOMENTS PHILIPS/POLYGRAM
11	14	**LAURYN HILL** THE MISEDUCATION OF LAURYN HILL COLUMBIA
12	5	**ECHT** ECHT LAUGHING HORSE/EDEL
13	RE	**SOUNDTRACK** BACK TO TITANIC SONY CLASSICAL
14	15	**EROS RAMAZZOTTI** EROS DDD/ARIOLA
15	10	**THE BEE GEES** ONE NIGHT ONLY POLYDOR
16	17	**FETTES BROT** LAESST GRUESSEN YO MAMA/INTERCORD
17	18	**SHERYL CROW** THE GLOBE SESSIONS POLYDOR
18	16	**FAITHLESS** SUNDAY 8 P.M. CHEEKY/INTERCORD
19	12	**PAVAROTTI & FRIENDS** PAVAROTTI & FRIENDS 5 POLYGRAM
20	RE	**GUANO APES** PROUD LIKE A GOD SUPERSONIC/GUN/ARIOLA

U.K. (Chart-Track) 10/26/98

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	**BELIEVE** CHER WEA
2	8	**SWEETEST THING** U2 ISLAND
3	14	**OUTSIDE** GEORGE MICHAEL EPIC
4	NEW	**I JUST WANNA BE LOVED** CULTURE CLUB VIRGIN
5	5	**I DON'T WANT TO MISS A THING** AEROSMITH COLUMBIA
6	1	**GIRLFRIEND** BILLIE INNOCENT/VIRGIN
7	2	**GYM & TONIC** SPACEDUST EASTWEST DANCE
8	5	**ROLLERCOASTER** B*WITCHED EPIC
9	NEW	**THANK U** ALANIS MORISSETTE MAVERICK/REPRISE
10	4	**MORE THAN A WOMAN** 911 VIRGIN
11	NEW	**LITTLE BIT OF LOVIN'** KELE LE ROC POLYDOR
12	6	**PERFECT 10** THE BEAUTIFUL SOUTH GOI DISCS/POLYDOR
13	10	**SEX ON THE BEACH** T-SPOON CONTROL/EDEL
14	11	**ALL 'BOUT THE MONEY** MEJA COLUMBIA
15	9	**GANGSTER TRIPPIN'** FATBOY SLIM SKINT
16	NEW	**SEXY CINDERELLA** LYNDEN DAVID HALL COOL-TEMPO
17	RE	**MY FAVOURITE GAME** THE CARDIGANS POLYDOR
18	NEW	**CAR WASH 1998** ROSE ROYCE FEAT. GWEN DICKEY MCA
19	12	**DOO WOP (THAT THING)** LAURYN HILL RUFFHOUSE/COLUMBIA
20	13	**HOW DEEP IS YOUR LOVE** DRU NILL ISLAND
		ALBUMS
1	1	**THE BEAUTIFUL SOUTH** QUENCH GOI DISCS
2	NEW	**FATBOY SLIM** YOU'VE COME A LONG WAY BABY SKINT
5	5	**VONDA SHEPHERD** SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) 550 MUSIC/EPIC
4	4	**PHIL COLLINS** HITS VIRGIN
5	NEW	**ROBBIE WILLIAMS** I'VE BEEN EXPECTING YOU CHRYSALIS
8	NEW	**VARIOUS ARTISTS** THE BEST CHART HITS IN THE WORLD . . . EVER VIRGIN/EMI
7	5	**LADYSMITH BLACK MAMBAZO** THE STAR & WISEMAN—THE BEST OF LADYSMITH BLACK MAMBAZO POLYGRAM TV
8	NEW	**DIRE STRAITS** SULTANS OF SWING—THE VERY BEST OF VERTIGO
9	NEW	**R.E.M.** UP WARNER
10	2	**B*WITCHED** B*WITCHED EPIC
11	9	**THE CORRS** TALK ON CORNERS 143/LAVA/ATLANTIC
12	NEW	**DANIEL O'DONNELL** LOVE SONGS RITZ
13	7	**MANIC STREET PREACHERS** THIS IS MY TRUTH TELL ME YOURS EPIC
14	8	**VARIOUS ARTISTS** IN THE MIX IBIZA VIRGIN/EMI
15	NEW	**VARIOUS ARTISTS** WHISTLE DOWN THE WIND REALLY USEFUL
18	13	**STEPS** STEP ONE JIVE
17	NEW	**BRYAN ADAMS** ON A DAY LIKE TODAY A&M
18	NEW	**CLIFF RICHARD** REAL AS I WANNA BE EMI
19	16	**VARIOUS ARTISTS** FEMALE TOUCH WARNER ESP/GLOBAL TV
20	10	**BOYZONE** WHERE WE BELONG POLYDOR

FRANCE (SNEP/IFOP/Tite-Live) 10/24/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**BELLE** DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
2	2	**BROTHER LOUIE '98** MODERN TALKING FEAT. ERIC SINGLETON HANSA/BMG
3	12	**CHANTER POUR CEUX QUI SONT LOIN CHEZ EUX** LAAM DLA/EMI
4	3	**THE BOY IS MINE** BRANDY & MONICA EASTWEST
5	4	**THIS IS HOW WE PARTY** S.O.A.P. TRISTAR/SONY
6	5	**SIMARIK** TARKAN POLYGRAM
7	7	**SI TU M'AIMES** LARA FABIAN POLYDOR
8	6	**LIFE** DES'REE EPIC
9	17	**PANIQUE CELTIQUE** MANAU POLYDOR
10	9	**I DON'T WANT TO MISS A THING** AEROSMITH COLUMBIA
11	11	**MUSIC SOUNDS BETTER WITH YOU** STAROUST VIRGIN
12	10	**RESTER FEMME** AXELLE RED VIRGIN
13	15	**BYE BYE** MENELIK SMALL/SONY
14	13	**PERSONNE NE SAURAIT** POETIC LOVER & CAROLE FREDERICK M6 INTERNATIONAL/SONY
15	14	**STAND BY ME** 4 THE CAUSE RCA
18	NEW	**CRUSH** JENNIFER PAIGE EDEL
17	18	**MYSTERIOUS TIMES** SASH! FEAT. TINA COUSINS EDEL
18	NEW	**SWEETEST THING** U2 ISLAND
19	NEW	**FREE** BACON POPPER HOT TRACKS/SONY
20	NEW	**MA B*NZ** SUPREME NTM EPIC
		ALBUMS
1	1	**SOUNDTRACK** NDTRE DAME DE PARIS POMME/SONY
2	2	**CELINE DION** S'IL SUFFISAIT D'AIMER COLUMBIA
5	3	**LAURYN HILL** THE MISEDUCATION OF LAURYN HILL SMALL/SONY
4	5	**LOUISE ATTAQUE** LOUISE ATTAQUE ATMOSPHERIQUE/SONY
5	6	**AXELLE RED** A TATONS VIRGIN
8	9	**MANAU** PANIQUE CELTIQUE POLYDOR
7	10	**CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY** VH1 DIVAS LIVE EPIC
8	4	**SOUNDTRACK** BACK TO TITANIC SONY CLASSICAL
9	18	**LENNY KRAVITZ** 5 VIRGIN
10	8	**ANDRE RIEU** ROMANTIQUE PHILIPS/POLYGRAM
11	12	**MANU CHAO** CLANDESTINO VIRGIN
12	14	**MODERN TALKING** BACK FOR GOOD MIX '98 ARIOLA/BMG
13	11	**LARA FABIAN** CARPE DIEM POLYDOR
14	7	**PLACEBO** WITHOUT YOU I'M NOTHING DELABEL/VIRGIN
15	NEW	**R.E.M.** UP WARNER
16	19	**666** PARADOXX PANIC RECORDS/POLYGRAM
17	15	**CYPRESS HILL** CYPRESS HILL IV SMALL/SONY
18	NEW	**ALAIINA SAHARA** ATOLL/SONY
19	17	**LARA FABIAN** PURE POLYDOR
20	NEW	**MATMATMAH** LA OUACHE TREMA/SONY

CANADA (SoundScan) 11/07/98

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	**SWEETEST THING** U2 ISLAND
2	1	**CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT** ELTON JOHN MERCURY
3	NEW	**SWEETEST THING (PART 2)** U2 ISLAND
4	5	**CRUSH** JENNIFER PAIGE EDEL/HOLLYWOOD
5	2	**MUSIC SOUNDS BETTER WITH YOU** STARDUST ROULE/VIRGIN/EMI
8	4	**THE BOY IS MINE** BRANDY & MONICA ATLANTIC/WARNER
7	10	**IF YOU COULD READ MY MIND** STARS ON 54: ULTRA NATE, AMBER & JOCELYN ENRIQUEZ TOMMY BOY/WARNER
8	5	**BECAUSE OF YOU** 98 DEGREES MOTOWN
9	8	**SOME KINDA WONDERFUL** SKY EMI
10	18	**WESTSIDE** TQ CLOCKWORK/EPIC/SONY
11	6	**THE FIRST NIGHT** MONICA ARISTA/BMG
12	7	**TIME AFTER TIME** INOJ COLUMBIA/SONY
13	9	**MY FAVORITE MISTAKE** SHERYL CROW A&M
14	15	**ONE WEEK** BARENAKED LADIES REPRISE/WARNER
15	NEW	**THANK U** ALANIS MORISSETTE MAVERICK/WARNER
18	14	**SHOW ME** D-CRU DEXTER ENTERTAINMENT
17	12	**MAKE IT HOT** NICOLE EASTWEST/WARNER
18	20	**TOUCH IT** MONIFAH UPTOWN/UNIVERSAL
19	13	**PERFECT** SMASHING PUMPKINS VIRGIN/EMI
20	11	**LADY MARMALADE** ALL SAINTS LONDON/MERCURY
		ALBUMS
1	1	**PHIL COLLINS** HITS ATLANTIC/WARNER
2	2	**LAURYN HILL** THE MISEDUCATION OF LAURYN NILL RUFFHOUSE/SONY
3	4	**SOUNDTRACK** ARMAGEDDON COLUMBIA/SONY
4	5	**VARIOUS ARTISTS** ALL STARS 1999 POP/WARNER
5	NEW	**BLACK SABBATH** REUNION EPIC/SONY
8	NEW	**AEROSMITH** A LITTLE SOUTH OF SANITY GEFFEN/UNIVERSAL
7	3	**VARIOUS ARTISTS** M.C. MARIO DANCE 2001 SONY
8	7	**ROB ZOMBIE** NELLBILLY DELUXE GEFFEN/UNIVERSAL
9	6	**SHERYL CROW** THE GLOBE SESSIONS A&M
10	13	**SHANIA TWAIN** COME ON OVER MERCURY
11	10	**GOO GOO DOLLS** DIZZY UP THE GIRL WARNER
12	9	**SOUNDTRACK** CITY OF ANGELS REPRISE/WARNER
13	11	**CYPRESS NILL** CYPRESS HILL IV RUFFHOUSE/COLUMBIA/SONY
14	8	**VARIOUS ARTISTS** NOTRE DAME DE PARIS SELECT STREET
15	RE	**JAY-Z** VOL. 2 . . . HARD KNOCK LIFE ROC-A-FELLA/DEF JAM/MERCURY
18	17	**VARIOUS ARTISTS** NOW! 3 NOW
17	16	**SPICE GIRLS** SPICEWORLD VIRGIN/EMI
18	15	**BEASTIE BOYS** HELLO NASTY GRAND ROYAL/EMI
19	14	**MARILYN MANSON** MECHANICAL ANIMALS NOTHING/INTERSCOPE/UNIVERSAL
20	19	**MONICA** THE BOY IS MINE ARISTA/BMG

NETHERLANDS (Stichting Mega Top 100) 10/31/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**NO MATTER WHAT** BOYZONE POLYDOR
2	2	**HOU ME VAST** VOLUMIA! BMG
5	3	**LA TRIBU DE DANA** MANAU POLYDOR
4	NEW	**BOOM, BOOM, BOOM, BOOM!** VENGABOYS ZOMBA
5	4	**DOO WOP (THAT THING)** LAURYN HILL COLUMBIA
8	5	**BLOF** WAT ZOU JE DOEN? EMI
7	6	**I WANT YOU BACK** MELANIE B FEAT. MISSY ELLIOTT VIRGIN
8	10	**THANK U** ALANIS MORISSETTE WARNER
9	8	**ZELFS JE NAAM IS MOOI** HENK WESTBROEK MERCURY
10	NEW	**SWEETEST THING** U2 MERCURY
11	12	**CRUSH** JENNIFER PAIGE ROADRUNNER
12	7	**LIFE** DES'REE EPIC
13	15	**YAKALELO** NOMADS EPIC
14	9	**GOD IS A DJ** FAITHLESS ZOMBA
15	NEW	**ARE YOU THAT SOMEBODY?** AALIYAH WARNER
18	13	**SACRIFICE** ANOUK DINO MUSIC
17	11	**I DON'T WANT TO MISS A THING** AEROSMITH COLUMBIA
18	NEW	**OUTSIDE** GEORGE MICHAEL EPIC
19	NEW	**PULVERTURM** NIELS VAN GOGH NEWS
20	19	**HALF ON A BABY** R. KELLY ZOMBA
		ALBUMS
1	1	**PHIL COLLINS** NITS WARNER
2	2	**DE DIJK** HET BESTE VAN MERCURY
5	5	**ACDA & DE MUNNIK** NAAR HUIS S.M.A.R.T.
4	11	**BOYZONE** WHERE WE BELONG POLYDOR
5	4	**VOLUMIA!** VOLUMIA! BMG
8	5	**BLOF** NELDER EMI
7	7	**CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY** VH1 DIVAS LIVE EPIC
8	8	**ILSE DELANGE** WORLD OF HURT WARNER
9	6	**BZN** A SYMPHONIC NIGHT II MERCURY
10	9	**DE DIJK** VOOR DE TOVER (LIVE) MERCURY
11	16	**HERMAN VAN VEEN** NU EN DAN POLYDOR
12	14	**ANOUK** TOGETHER ALONE DINO MUSIC
15	10	**MARCO BORSATO** DE BESTEMMING POLYDOR
14	12	**EMMA SHAPLIN** CARMINE MEO EMI
15	NEW	**SMURFEN** FEEST EMI
18	20	**LAURYN HILL** THE MISEDUCATION OF LAURYN NILL COLUMBIA
17	NEW	**UB40** LABOUR OF LOVE III VIRGIN
18	13	**DOLLY DOTS** THE COLLECTION BMG
19	NEW	**ANDRE RIEU** ROMANTIC MOMENTS MERCURY
20	15	**FRANS BAUER** LIVE IN AHOY KOCH MM

AUSTRALIA (ARIA) 10/26/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**I DON'T WANT TO MISS A THING** AEROSMITH COLUMBIA
2	2	**REDUNDANT/TIME OF YOUR LIFE (GOOD RIDDANCE)** GREEN DAY WEA
3	5	**FROM THIS MOMENT ON** SHANIA TWAIN MERCURY
4	5	**CRUSH** JENNIFER PAIGE SHOCK
5	7	**EVERYBODY GET UP** FIVE BMG
8	9	**ROLLERCOASTER** B*WITCHED EPIC
7	4	**MUSIC SOUNDS BETTER WITH YOU** STARDUST VIRGIN
8	NEW	**SWEETEST THING** U2 ISLAND
9	6	**VIVA FOREVER** SPICE GIRLS VIRGIN
10	8	**UNDER THE BRIDGE/LADY MARMALADE** ALL SAINTS LONDON
11	13	**LIFE** DES'REE EPIC
12	12	**I WANT YOU BACK** MELANIE B. FEAT. MISSY ELLIOTT VIRGIN
13	11	**IRIS** GOO GOO DOLLS WEA
14	NEW	**IF YOU COULD READ MY MIND** STARS ON 54: ULTRA NATE, AMBER & JOCELYN ENRIQUEZ MUSHROOM/FESTIVAL
15	RE	**LADIDI LADIDA** S.D.A.P. COLUMBIA
18	15	**HORNY** MOUSSE T VS. HOT 'N' JUICY SHOCK
17	10	**SWAY** BIC RUNGA COLUMBIA
18	20	**THANK U** ALANIS MORISSETTE WARNER
19	NEW	**OUTSIDE** GEORGE MICHAEL EPIC
20	17	**PUSHING BUTTONS** GRINSPOON UNIVERSAL
		ALBUMS
1	13	**NATALIE IMBRUGLIA** LEFT OF THE MIDDLE BMG
2	1	**THE LIVING END** THE LIVING END EMI
3	2	**COLD CHISEL** THE LAST WAVE OF SUMMER MUSHROOM/SONY
4	5	**PHIL COLLINS** NITS EASTWEST
5	3	**ANDREA BOCELLI** ROMANZA PHILIPS/POLYGRAM
8	NEW	**DIRE STRAITS** SULTANS OF SWING—THE VERY BEST OF VERTIGO/POLYGRAM
7	RE	**REGURGITATOR** UNIT RE-BOOTED EASTWEST
8	9	**VONDA SHEPARD** SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC
9	6	**SHANIA TWAIN** COME ON OVER MERCURY
10	8	**MATCHBOX 20** YOURSELF OR SOMEONE LIKE YOU EASTWEST
11	RE	**FIVE** FIVE BMG
12	4	**GREEN DAY** NIMROD WEA
15	14	**AQUA** AQUARIUM UNIVERSAL
14	7	**MARIE WILSON** REAL LIFE WEA
15	RE	**STEPS** STEP ONE MUSHROOM/SONY
16	NEW	**B*WITCHED** B*WITCHED EPIC
17	RE	**ALL SAINTS** ALL SAINTS LONDON
18	12	**KORN** FOLLOW THE LEADER EPIC
19	RE	**SAVAGE GARDEN** SAVAGE GARDEN ROADSHOW/WARNER
20	10	**POWDERFINGER** INTERNATIONALIST POLYDOR

ITALY (Musica e Dischi/FIMI) 10/26/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**I DON'T WANT TO MISS A THING** AEROSMITH COLUMBIA
2	NEW	**SWEETEST THING** U2 ISLAND
3	2	**LOVE SONG** X-TREME DANCE FACTORY
4	5	**SOLO UNA VOLTA** ALEX BRITTI DO IT YOURSELF/UNIVERSAL
5	NEW	**SHOCK** NEJA NEW MUSIC/LUP
8	11	**BLU** ZUCCHERO POLYDOR
7	16	**KING OF MY CASTLE** WAMDUE PROJECT AIRPLANE
8	8	**SAY IT ONCE** ULTRA EASTWEST
9	NEW	**OUTSIDE** GEORGE MICHAEL EPIC
10	6	**WE LIKE TO PARTY!** VENGABOYS TIME
11	7	**MUSIC SOUNDS BETTER WITH YOU** STARDUST ROULE/VIRGIN
12	NEW	**IF YOU BUY THIS RECORD THE TAMPERER FEAT. MAYA** TIME
15	9	**IRIS** GOO GOO DOLLS REPRISE
14	NEW	**MOVE MANIA** SASHI FIMA/NO COLORS
15	5	**ON THE TOP OF THE WORLD** DIVA SURPRISE DO IT YOURSELF/INTELITE
18	4	**STORM** STORM V2
17	NEW	**THANK U** ALANIS MORISSETTE MAVERICK/WARNER
18	14	**DEEPER UNDERGOUND** JAMIROQUAI EPIC
19	12	**MILLENNIUM** ROBBIE WILLIAMS EMI
20	NEW	**TONIGHT I'M DREAMING** FIFTY FIFTY DANCEWORX/ART
		ALBUMS
1	NEW	**LAURA PAUSINI** LA MIA RISPOSTA C.G.D.
2	1	**LUCIO BATTISTI** PENSIERI EMOZIONI RICORDI/BMG
3	2	**FRANCO BATTIATO** GOMMALACCA MERCURY
4	5	**MINA CELENTANO** MINA CELENTANO RTI
8	6	**DEPECHE MODE** THE SINGLES '86-'98 MUTE/BMG
8	5	**PHIL COLLINS** HITS WEA
7	7	**CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY** VH1 DIVAS LIVE EPIC
8	4	**883** GLIANNI FRI/RTI
9	10	**LENNY KRAVITZ** 5 VIRGIN
10	9	**RENATO ZERO** AMORE DOPO AMORE FONOPOLI/EPIC
11	12	**BIAGIO ANTONACCI** MI FAI STARE BENE MERCURY
12	11	**MARILYN MANSON** MECHANICAL ANIMALS INTERSCOPE/UNIVERSAL
15	17	**VASCO ROSSI** CANZONI PER ME EMI
14	8	**CLAUDIO BAGLIONI** A-LIVE COLUMBIA
15	18	**NOMADI** UNA STORMA DA RACCONTARE C.G D./WARNER
18	16	**MICHELE ZARRILLO** L'AMORE VUOLE AMORE RTI
17	NEW	**AUDIO 2** AUDIO 2 AIRPLAY/BEST PDU
18	15	**LUCIO BATTISTI** GLIANNI 70 RCA/BMG
19	20	**AMEDEO MINGHI** DECINNI LIMMENSO SRL/EMI
20	NEW	**PLACEBO** WITHOUT YOU I'M NOTHING VIRGIN

Hits Of The World is compiled at Billboard/London by Dominic Pride, Alison Smith and Ben Robards. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD™
CONTINUED

EUROCHART 11/07/98 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	**I DON'T WANT TO MISS A THING** AEROSMITH COLUMBIA
2	2	**NO MATTER WHAT** BOYZONE POLYDOR
3	NEW	**SWEETEST THING** U2 ISLAND
4	NEW	**BELIEVE** CHER WEA
5	NEW	**OUTSIDE** GEORGE MICHAEL EPIC
6	7	**FLUGZEUGE IM BAUCH** OLI P. HANSA
7	5	**MUSIC SOUNDS BETTER WITH YOU** STARDUST ROULE/ZOMBA
8	8	**8ELLE** DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY/UNIVERSAL
9	3	**LIFE** DES'REE SONY S2
10	NEW	**CRUSH** JENNIFER PAIGE EDEL
		ALBUMS
1	1	**PHIL COLLINS** HITS VIRGIN/WEA
2	2	**DEPECHE MODE** THE SINGLES '86-'98 MUTE
3	NEW	**DIRE STRAITS** SULTANS OF SWING—THE VERY BEST OF VERTIGO
4	NEW	**BRYAN ADAMS** ON A DAY LIKE TODAY A&M
5	3	**LAURYN HILL** THE MISEDUCATION OF LAURYN HILL COLUMBIA
6	6	**THE BEAUTIFUL SOUTH** QUENCH GO! DISCS/MERCURY
7	4	**THE BEE GEES** ONE NIGHT ONLY POLYDOR
8	7	**VONDA SHEPARD** SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC
9	NEW	**FATBOY SLIM** YOU'VE COME A LONG WAY BABY SKINT/EPIC
10	9	**CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY** VH1 DIVAS LIVE EPIC

SPAIN (AFYVE/ALEF MB) 10/17/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**CONTIGO** ROSANA UNIVERSAL
2	2	**ONLY WHEN I LOSE MYSELF** DEPECHE MODE MUTE/RCA
3	3	**LIFE** DES'REE EPIC
4	NEW	**OLE REMIXES** AZUCAR MORENO EPIC
5	RE	**GIMME THA POWER** MOLOTOV UNIVERSAL
6	5	**PUTO** MOLOTOV UNIVERSAL
7	7	**GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
8	4	**I DON'T WANT TO MISS A THING** AEROSMITH COLUMBIA
9	RE	**CRUSH** JENNIFER PAIGE EDEL
10	6	**MILLENNIUM** ROBBIE WILLIAMS CHRYSALIS
		ALBUMS
1	1	**JULIO IGLESIAS** MI VIDA—GRANDES EXITOS COLUMBIA
2	NEW	**BACKSTREET BOYS** A NIGHT OUT WITH THE BACKSTREET BOYS VIRGIN
3	2	**JUAN MANUEL SERRAT** SOMBRAS DE LA CIUDAD ARIOLA
4	3	**JARABE DE PALO** DEPENDE VIRGIN
5	4	**PHIL COLLINS** HITS WARNER
6	8	**GLORIA ESTEFAN** GLORIA! EPIC
7	RE	**ALEJANDRO SANZ** MAS WARNER
8	6	**MIKE OLDFIELD** TUBULAR BELLS III WARNER
9	5	**CAMELA** SOLO POR TI WARNER
10	7	**EXTREMODURO** CANCIONES PROHIBIDAS DRO

MALAYSIA (RIM) 10/27/98

THIS WEEK	LAST WEEK	ALBUMS
1	3	**VARIOUS ARTISTS** MAX 4 BMG
2	NEW	**VARIOUS ARTISTS** LOVE HITS SONY
3	1	**FAYE WONG** CHANG YOU EMI
4	2	**THE CORRS** TALK ON CORNERS 143/WARNER
5	4	**SEARCH** BIKIN WILAYAH BMG
6	RE	**911** MOVING ON EMI
7	6	**SITI NURHALIZA** ADIWARNA SUWAH
8	10	**A GU TAN** SING A SONG FOR YOU ROCK
9	5	**JACKY CHEUNG** NO REGRET POLYGRAM
10	9	**VARIOUS ARTISTS** NOW THAT'S WHAT I CALL LOVE POLYGRAM

HONG KONG (IFPI Hong Kong Group) 10/11/98

THIS WEEK	LAST WEEK	ALBUMS
1	2	**WILLIAM SO** SOLITUDE GO EAST
2	3	**FAYE WONG** CHONG YOU EMI
3	1	**JACKY CHEUNG** NO REGRET POLYGRAM
4	6	**DICKY & COW BOY** PAO XIAO WHAT'S MUSIC
5	NEW	**A-MEI CHANG** HOLDING HANDS EEI
6	4	**ANDY HUI** ANDY HUI 98 CONCERT ALBUM GO EAST
7	8	**REN XIAN QY** THE SAD PACIFIC ROCK
8	NEW	**STEVEN MA** DAY N NIGHT KINSTON
9	7	**EKIN CHENG** MY PAPER RING BMG
10	5	**EDMOND LEUNG** EDMOND LEUNG'S GREATEST LOVE SONGS CAPITAL ARTISTS

IRELAND (IRMA/Chart-Track) 10/22/98

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**SWEETEST THING** U2 ISLAND
2	1	**I DON'T WANT TO MISS A THING** AEROSMITH COLUMBIA
3	3	**STAND BY ME** 4 THE CAUSE RCA
4	5	**FINALLY FOUND** HONEYZ FIRST AVENUE/MERCURY
5	2	**MILLENNIUM** ROBBIE WILLIAMS CHRYSALIS
6	4	**ROLLERCOASTER** B*WITCHED EPIC
7	6	**CRUSH** JENNIFER PAIGE EDEL UK
8	7	**BEACHBALL (REMIXES)** NALIN & KANE LONDON
9	NEW	**OUTSIDE** GEORGE MICHAEL EPIC
10	NEW	**PERFECT 10** THE BEAUTIFUL SOUTH GO! DISCS
		ALBUMS
1	1	**PHIL COLLINS** HITS VIRGIN
2	3	**THE BEAUTIFUL SOUTH** QUENCH! GO! DISCS
3	NEW	**NAVAN MAN** SPOT ON, NO SOTHER EMI
4	2	**B*WITCHED** B*WITCHED EPIC
5	NEW	**JOE DOLAN** JOE'S 90'S EMI
6	5	**TRACY CHAPMAN** TRACY CHAPMAN ELEKTRA/EASTWEST
7	10	**TOMMY FLEMING** RESTLESS SPIRIT DARA
8	4	**MANIC STREET PREACHERS** THIS IS MY TRUTH TELL ME YOURS EPIC
9	6	**THE BEE GEES** ONE NIGHT ONLY POLYDOR
10	NEW	**DIRE STRAITS** SULTANS OF SWING—THE VERY BEST OF VERTIGO

BELGIUM (Promuvi) 10/30/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**NO MATTER WHAT** BOYZONE POLYDOR
2	4	**HOW MUCH IS THE FISH?** SCOOTER CLUB TOOLS/ROADRUNNER/SONY
3	2	**I DON'T WANT TO MISS A THING** AEROSMITH COLUMBIA
4	8	**SIMARIK** TARKAN PODIS/POLYGRAM
5	7	**LA TRIBU DE DANA** MANAU POLYDOR
6	5	**GOD IS A DJ** FAITHLESS CHEEKY/ZOMBA/ROUGH TRADE
7	3	**WE LIKE TO PARTY!** VENGABOYS JIVE/ZOMBA/ROUGH TRADE
8	NEW	**STRAIGHT TILL THE END/CELEBRATE** FIOCCO OUTLINE/ANTLER-SUBWAY/EMI
9	NEW	**PULVERTURM** NIELS VAN GOGH KOSMOTUNE/ARIOLA
10	9	**DOODAH** CARTOONS EMI
		ALBUMS
1	NEW	**HELMUT LOTTI** GOES CLASSIC (FINAL) & CLASSICAL CHRISTMAS PIET ROELEN/POLYGRAM
2	1	**HELMUT LOTTI** ROMANTIC RCA
3	4	**PHIL COLLINS** HITS WARNER
4	2	**CELINE DION** S'IL SUFFISAIT D'AIMER COLUMBIA
5	7	**OMD** THE OMD SINGLES VIRGIN
6	5	**SOUNDTRACK** NOTRE DAME DE PARIS POMME/UNIVERSAL
7	3	**STEPS** STEP ONE JIVE/ZOMBA/ROUGH TRADE
8	6	**DEPECHE MODE** THE SINGLES '86-'98 MUTE/PIAS
9	9	**CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY** VH1 DIVAS LIVE EPIC
10	NEW	**KABOUTER PLOP** KABOUTER PLOP STUDIO 100/POLYGRAM

AUSTRIA (Austrian IFPI/Austria Top 40) 10/27/98

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**FLUGZEUGE IM BAUCH** OLI P. BMG
2	2	**IMMORTALITY** CELINE DION FEAT. THE BEE GEES SONY
3	4	**TI AMO 98** RAPUBLIC EMI
4	1	**I DON'T WANT TO MISS A THING** AEROSMITH COLUMBIA
5	NEW	**BELIEVE** CHER WARNER
6	RE	**NO MATTER WHAT** BOYZONE POLYDOR
7	3	**WISH (KOMM ZU MIR)** FRANKA POTENTE FEAT. THOMAS D SONY
8	5	**GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** PRAS MICHEL FEAT OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
9	RE	**GOO IS A DJ** FAITHLESS EMI/VIRGIN
10	7	**EGOIST** FALCO EMI
		ALBUMS
1	1	**THE BEE GEES** ONE NIGHT ONLY POLYDOR
2	NEW	**EAV** HIMBEERLAND EMI
3	2	**PHIL COLLINS** HITS WARNER
4	NEW	**BRYAN ADAMS** ON A DAY LIKE TODAY POLYDOR
5	NEW	**DIRE STRAITS** SULTANS OF SWING—THE VERY BEST OF POLYGRAM
6	3	**DEPECHE MODE** THE SINGLES '86-'98 MUTE/EMI
7	NEW	**HANSI HINTERSEER** DU BIST ALLES BMG
8	5	**KASTELRUTHER SPATZEN** DIE WEISSE BRAUT DER BERGE KOCH
9	10	**BOHSE ONKELZ** VIVA LOS TIOZ EMI/VIRGIN
10	4	**HELMUT LOTTI** HELMUT LOTTI GOES CLASSIC II EMI

SWITZERLAND (Media Control Switzerland) 11/01/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**FLEUZEUGE IM BAUCH** OLI P. BMG
2	2	**I DON'T WANT TO MISS A THING** AEROSMITH SONY
3	3	**THAT'S MY WAY TO SAY GOODBYE** CHRISTIAN WUNDERLICH BMG
4	9	**NO MATTER WHAT** BOYZONE POLYDOR
5	4	**GOO IS A DJ** FAITHLESS EMI
6	5	**COME WITH ME** PUFF DADDY FEAT. JIMMY PAGE SONY
7	6	**LIFE** DES'REE SONY
8	RE	**MUSIC SOUNDS BETTER WITH YOU** STARDUST EMI
9	NEW	**KEINI TRANE MEH** GOLA PHONAG
10	7	**VIVA FOREVER** SPICE GIRLS VIRGIN
		ALBUMS
1	1	**GOLA** UF U DERVO PHONAG
2	NEW	**BRYAN ADAMS** ON A DAY LIKE TODAY POLYGRAM
3	10	**LAURA PAUSINI** LA MIA RISPOSTA WARNER
4	2	**PHIL COLLINS** HITS WARNER
5	5	**THE BEE GEES** ONE NIGHT ONLY POLYDOR
6	NEW	**DIRE STRAITS** SULTANS OF SWING—THE VERY BEST OF POLYGRAM
7	3	**CELINE DION** S'IL SUFFISAIT D'AIMER SONY
8	7	**PETER REBER** TIMBUKTU PHONAG
9	4	**PATENT OCHSNER** WILDBALZ & SUSSTRUNK BMG
10	6	**DEPECHE MODE** THE SINGLES '86-'98 MUTE/MUSIKVERTRIEB

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

GERMANY/EUROPE: 666 may be the number of the beast, but House Nation, part of the Dortmund-based indie Dance Street, is unperturbed by the 200,000 copies sold of the act's debut album, "Paradoxx." That's also the title of the fourth single, to be released Nov. 9 in most European territories. A remixed version of "Paradoxx" will be added to a repackaged album out in mid-November. 666's hallmark—found on its singles "Alarma!," "Diablo," and "Amokk"—is stadium house with a demonic twist, produced by **Thomas Detert** and **Mike Griesheimer.** The stage act features the gyrations of front man **Diabolo.** The label says the sales tally includes 100,000 units in France (where the album climbs three places to No. 16 this issue) for licensee Airplay Records and a platinum record in Denmark, where the album spent three weeks at No. 1 for Scandinavian licensee Remixed Records. The balance comes from sales in the Benelux (Zomba) and in Germany, Switzerland, and Austria (distributed by SPV). Dutch licensing consultant Toco International has other international rights and has secured a release through PolyGram in Japan. DOMINIC PRIDE



666

ITALY: Singer/songwriter **Eros Ramazzotti** celebrated his 35th birthday Oct. 26 with the global release of his album "Eros Live" (BMG), featuring 15 tracks recorded during his worldwide tour that took place from the fall of '97 to the spring of '98. The set features career hits and live duets, with **Tina Turner** (on "Cose Della Vita"/"Can't Stop Thinking Of You"), **Joe Cocker** (on "That's All I Need To Know," penned by Ramazzotti for Cocker's '97 EMI album "Across From Midnight"), and tenor **Andrea Bocelli** (on "Musica É" [Music Is]). Ramazzotti began his career after being spotted by **Roberto Galanti** at a talent contest and signed to his DDD label in 1982. Since his first major hit single and album—"Terra Promessa" (Promised Land) on DDD in 1984—the Rome-born singer/songwriter has sold 27 million albums worldwide and is rated alongside **Toni Braxton** as BMG's biggest international star. His duet with Turner gets a U.K. release Nov. 9. MARK DEZZANI

SWEDEN: Next year, jazz songstress **Lisa Ekdahl** will perform as herself in "Town And Country," a new DreamWorks film starring **Warren Beatty** and **Diane Keaton.** Her first jazz album, "When Did You Leave Heaven" (RCA Victor/BMG), accompanied by **the Peter Nordahl Trio,** sold 100,000 copies worldwide, says the label. Released Oct. 5 in Scandinavia and France, the new set from Ekdahl & the Peter Nordahl Trio, "Back To Earth" (RCA/BMG), consists of evergreen standards, including four **Cole Porter** songs. It is currently No. 10 on Sweden's chart. ANDERS LUNDQUIST



EKDAHL

ICELAND/DENMARK: **Björk's** label, U.K. indie One Little Indian, says it will release any soundtrack spinoff from her participation in Danish director **Lars von Trier's** upcoming film production, "Dancer In The Dark." Björk is said to be in Iceland, writing the score for the film, in which she's likely to have a starring role. She says she accepted von **Trier's** offer "because 'Dancer In The Dark' is kind of a cinema musical. I won't try to pretend that I've suddenly become an actress. I will simply perform my numbers as what I am: Björk." Björk is licensed from One Little Indian to Mother Records for Europe and Elektra for the U.S. CHARLES FERRO and DOMINIC PRIDE

GERMANY: With his rap version of the **Herbert Grönemeyer** song "Flugzeuge Im Bauch" (Airplanes In My Stomach), 20-year-old teen idol **Oli P.** (signed to BMG Berlin Musik) tops the charts for the third week and has sold 750,000 singles here. Oli P.—whose real name is **Oliver Petszokat**—stars in the popular daily soap opera "Gute Zeiten, Schlechte Zeiten" (Good Times, Bad Times), which is watched by 6 million viewers of Germany's RTL. The song's lilting refrain of "gib mir mein Herz zurçk" ("give me back my heart") is sung by 23-year-old vocalist **Tina Frank.** She also stars in the video, currently enjoying rotation on the German music channel VIVA. **Christian Wolff,** deputy managing director at BMG Berlin Musik, says, "In the early stages, the cooperation with RTL-TV paved the way. Then airplay and video rotation reached a broad target base." Fans can look forward to the Nov. 9 release of Oli P.'s debut album, titled "Mein Tag" (My Day). ELLIE WEINERT



OLI P.

U.K.: A songwriting partnership forged between London and California 15 years ago by two chart veterans has proved an enduring one. **Andrew Gold** and **Graham Gouldman** first worked on material for the latter's band, **10cc,** and enjoyed their own success as **Wax,** notably with the 1987 U.K. top 20 hit "Bridge To Your Heart." A pre-Wax album that Gold and Gouldman made in 1984—when they were signed to Phonogram as **Common Knowledge**—has been issued by Dome Records on the For Your Love imprint (named after one of Gouldman's early songwriting successes for **the Yardbirds**). The dozen original tracks are preceded by three new songs recorded at Gold's studio in Connecticut, among them "Shanghai Moon," written with **Stephen Bishop.** On Nov. 23, Dome will release "Greetings From Planet Love" by the "imaginary" 1960s-style West Coast band **the All,** which in reality is Gold and Gouldman in yet another guise. The album appeared in the U.S. last year on the Connecticut indie J-Bird. PAUL SEXTON

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Imbruglia Sees Sales Spike

Album Sales Jump 100% After ARIA Show

BY CHRISTIE ELIEZER

SYDNEY—Natalie Imbruglia's six wins at the Australian Record Industry Assn. (ARIA) Awards, held Oct. 20 here (Billboard, Oct. 31) has translated at retail for the London-based singer. Her BMG album, "Left Of The Middle," jumped back to the top spot this week from No. 13.


IMBRUGLIA

According to Ed St. John, international marketing director for BMG Australia, the album's sales jumped 100% the day after the awards, which were telecast nationally on the Ten Network to an estimated 1.5 million viewers.

Adds St. John, "We won't see its real impact until later [this] week, given it's already a monster album and stores are still finishing off their stocks."

BMG also plans through November to issue a limited-edition Australia-only version of "Left Of The Middle" with new live and previously unreleased studio tracks.

Current Australian sales are 220,000, with BMG boping to reach 400,000, according to St. John.

"Natalie certainly sold herself on her performance on the awards," says Jackie Worth, co-owner of Mighty Music Machine in South Yarra, Melbourne. "Her album has always been a steady seller, but there definitely has been an impact."

Adds Dawn Alexander, acting manager of the HMV outlet in Chatswood, Sydney, "There's definitely been a resurgence of interest in her since the awards."

Imbruglia, aware of Australian skepticism to singers with TV backgrounds, says she'd never felt part of the local music industry. "I felt maybe I wasn't worth it," sbe tells Billboard. "But now I don't harbor any such thoughts."

Overnight, Australia's mainstream media came to the same conclusion. The Nine Network's top-rated "60 Minutes" is planning a profile, and glossy current affairs magazine The Bulletin ran a cover story on her wins, tagging Imbruglia "The Star That Australians Shunned" about tbe singer's move to the U.K. to get a record deal.

The effect was also immediate for other winners and performers. Warner Music predicts an immediate retail reaction to Regurgitator's five wins for its sophomore release, "Unit" (including album of the year and best alternative release), to translate to an extra 50,000 units. "Unit" is close to 130,000 sales here and was released in the U.S. on Reprise.

Warner's repackaging of the release as "Unit Rebooted," fea-

(Continued on page 54)

Colleagues And Elton John Pay Tribute To Industry Vet Croker

BY DOMINIC PRIDE

LONDON—U.K. industry veteran David Croker, who died Oct. 16 here, is being remembered by those who knew him. Croker, creative director of the management company John Reid Enterprises, was 49 when he suffered a fatal heart attack. (**Billboard*Bulletin*, Oct. 23**).


CROKER

Among those paying tribute is Sir Elton John, who worked closely with Croker between 1974 and 1982, when Croker was GM of John's label, Rocket Records. The two also worked together in the last two years, when Croker rejoined John Reid Enterprises, the company that managed John until earlier this year.

"David and I had been friends for over 20 years," says John. "He was one of the best people with whom I have ever worked. His knowledge of music was second to none."

John Reid says that Croker most recently managed Lionel Richie's European tour and worked with most of the company's artist clients.

Reid says he has reason to be grateful to Croker "because he introduced me to Elton John, among others. He loved the business of making records, and he knew a hit. He spent the time and took the trouble with artists."

Gary Farrow, director of communications for Sony Music U.K., also worked for Croker when Farrow was in promotions at Rocket in the 1970s.

"He was one of the most charming, inoffensive, likable people you could ever meet," says Farrow. "People would like to work for him."

Croker was also a label manager at EMI's Harvest Records during the '70s.

Before coming back to the music industry two years ago, Croker co-founded a catering business, Moving Venue.

Croker is survived by bis wife, Laura, and three children, Jessica, Daisy, and Tessa.

newsline...

ARTISTS, POLITICIANS, AND INDUSTRY VETERANS paid tribute to Sir George Martin at an Oct. 23 charity dinner in London. Martin was presented with the 1998 Music Industry Trusts Award for outstanding achievement. The occasion drew more than 1,000 guests and raised more than 150,000 pounds ($250,000) for the BRIT Trust, making the total raised by the seven such annual events some 1.2 million pounds ($2 million). Key beneficiaries are the BRIT School and the Nordoff-Robbins Music Therapy Centre. Martin was also presented with an award from the British Phonographic Industry for 33 million sales worldwide of "Candle In The Wind 1997," whicb Martin will donate—along with his original score for the song—to the trust to be auctioned by Sotheby's. Prime Minister Tony Blair delivered a taped message calling him "decent, honest, and a person of complete integrity." Others paying tribute included Sir Paul McCartney, George Harrison, Sir Elton John, Ringo Starr, Celine Dion, the Bee Gees, and Brian Wilson. **DOMINIC PRIDE**


MARTIN

FRANKFURT-BASED IMMEDIATE ENTERTAINMENT GROUP has appointed dance veteran Jürgen Korduletsch to its board as part of a deal to revive his Radikal dance imprint. Korduletsch is to be president of the New York-based Immediate-Radikal U.S. Inc., wholly owned by Immediate, with Immediate chairman Michael Berresheim as its chairman/CEO. The company has licensed N-Trance from the Manchester, England-based All Around the World. The first release on Immediate-Radikal will be the group's single featuring Rod Stewart, "Da Ya Think I'm Sexy," which reached No. 5 on the "official" U.K. singles chart in October 1997 and is on the soundtrack to Paramount Pictures' "Saturday Night At The Roxbury," which recently opened in the U.S. Radikal became defunct after its former distributor, Critique, went bankrupt at the end of last year. Immediate-Radikal is said to be close to reaching a distribution deal with a major-affiliated specialist company in the U.S. **MARK SOLOMONS**


KORDULETSCH

MICHAEL MANOS, GM of EMI Records Australia and marketing manager of EMI/Virgin, has left the company. He began with Virgin as a promotion staffer 15 years ago. No reasons were given for his departure. Tony Harlow, who took over as managing director this year from British operations, will handle marketing and A&R responsibilities for the time being. **CHRISTIE ELIEZER**

WARNER MUSIC HONG KONG has named Mark Lankester managing director, effective Sunday (1). He replaces Frankie Lee, who left earlier this year. Lankester reports to Lachie Rutherford, senior VP of Warner Music Southeast Asia, where Lankester was strategic marketing director.

THE U.K.'S RADIO AUTHORITY (RA) has recruited Feargal Sharkey, former front man of late '70s/early '80s punk band the Undertones, to the five-person committee that awards the territory's radio licenses, effective Dec. 1. According to the RA, Sharkey—a one-time A&R manager at Polydor, as well as a musician—was appointed because "it is vital that the RA includes members who understand and appreciate the music industry." **MIKE McGEEVER**

MTV EUROPE is negotiating a new agreement with cable operator Deutsche Telekom to expand the coverage of its MTV Central service to 87% of homes in Germany. The broadcaster proposes to transmit its Central feed via the Astra satellite to Germany, Austria, and Switzerland, to reach a total of 28.9 million homes, including 11 million in Germany. According to a statement, the move will be accompanied by increased investment in programming, production, facilities, and marketing for the service.

GERMAN CONCERTS GROUP Deutsche Entertainment (DE) has signed veteran promoter Ossy Hoppe to a "long-term deal," according to the company. Hoppe, who was previously deputy managing director of Frankfurt-based promoter Marek Lieberberg Concerts, becomes VP of tours at coco Tours, a subsidiary of DE. Hoppe has organized more than 20 world tours during his career, including those by Sting, Bon Jovi, the Scorpions, and the Bee Gees. He announced his intention to depart from Marek Lieberberg earlier this year, to be succeeded by longtime staffer Annelu Keggenhoff (**Billboard*Bulletin*, June 26**). **DOMINIC PRIDE**

THE FUNERAL OF BRITISH BASSIST Lloyd Emmanuel "Jay" Edwards took place Oct. 24 in London. Edwards, who died suddenly of a heart attack Oct. 8 at the age of 39, was bass player for veteran dance act Odyssey on its European engagements and worked with many U.K. R&B artists, including vocalists Paul Johnson and Angie Brown. He is survived by a 14-year-old daughter. **MARK SOLOMONS**

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Universal Targets Kids

'Hits' Features Non-Children's Top 40 Fare

BY CHARLES FERRO

COPENHAGEN—Understanding that younger kids want to be grown-up has netted Universal Denmark a No. 1 compilation aimed directly at younger music fans. Instead of "Mary Had A Little Lamb" or other nursery favorites, the label has chosen hits that youngsters may have heard their older siblings playing.



PALUDAN

"Hits For Kids" features big sellers by Spice Girls, Backstreet Boys, Aqua, Whigfield, Babylon Zoo, and 15 other acts. "We took a look at the compilation market," says Universal managing director Jens-Otto Paludan. "It's very generic; [other releases] look alike and basically sound alike. You've got a love song or a dance collection, and they're flat. At the same time, compilation sales are falling because there's nothing new, no value added, just major hits. We tried to develop a product by identifying new target groups based upon market/demographics."

Universal's Norwegian and Swedish offices signed on and made changes to the artwork and advertising in their respective countries, but the track listings are almost identical. Paludan says, "If you look at the past couple of years in Denmark, something started with [Me & My's] "Dub-I-Dub." The simple 'doo-be-doo' hook line appealed to kids; it's the same with [Aqua's] 'Barbie Girl.' Little kids can sing along in their own brand of pidgin English. We looked at the market and the Smurf hits, and [strategic marketing manager Birch Mortensen] said, 'Why not do the real hits?,' so we decided upon classics that would fit the format."



Marketing has singled out two consumer groups. "We aimed directly at young children, but we believe the tempo of the record is rigbt for a party record for adults. We think it's worked; we've hit two target groups."

The set has been certified gold (25,000 units), hit No. 1 on the Danish compilation chart, and has sold more than 30,000 units, according to the label. TV spots show children in "real kids" situations, acting like Spice Girls or Backstreet Boys wannabes, while print ads feature childish phonetic spellings of lyrics, as a non-English-speaking kid would pronounce them.

"We don't tbink we have to groom future consumers, but when we do a compilation we get synergy for otber, existing products," Paludan adds.

IMBRUGLIA SEES SALES SPIKE

(Continued from page 52)

turing the group's videos on CD-ROM (two were nominated for best Australian video), this week took a leap from No. 40 to No. 7.

Also in the first chart since the awards, two singles by the Living End (which is on Modular/EMI here and Reprise in the U.S.) made advances: "Save The Day" climbed four spots to No. 40, while the earlier independent release "Second Solution"/"Prisoner Of Society" (Mushroom Distribution Service [MDS]) moved up eight spots to No. 31 after a 41-week stay. Savage Garden's self titled debut (Roadshow/Warner) climbed four spots to No. 19 (after 73 weeks) after the act received trophies for outstanding achievement and highest-selling album.

'SUMO' SET

After tbe Superjesus' "Sumo" won for best rock release (on Warner Bros. in the U.S.), Warner Music Australia issued "Sumo II" as a two-CD set witb a bonus disc of seven live tracks and six live-in-concert videos. Jebediah's frantic performance helped the "Slight Odway" album (Murmur/Sony) re-enter at No. 37.

The Whitlams, who won best group and song of the year for "No Aphrodisiac," made the most lasting TV viewing. Their genuflecting before being handed a trophy by former Prime Minister Gough Whitlam (whom they named themselves after, and who received a standing ovation from the audience) and an awesome rendition of the Skyhooks classic "Women In Uniform" helped their "Eternal Nightcap" album (Phantom/MDS) re-enter the chart at No. 26. During the same week, the band announced it had finalized a deal with Warner.

GOOD COVERAGE

The winners received front-page coverage in newspapers and generally led evening TV news. ARIA executive officer Emmanuel Candi's comment that this year's ARIA Awards were almost scrapped due to changes in the Copyright Act in July, which allowed cheap parallel imports from Southeast Asia, also received media attention.

Surge Of Music Books Prompts New Pushes

BY LARRY LeBLANC

TORONTO—A bounty of recently released domestic music-related books and the increased marketing of music by two of Canada's leading book retailers are providing opportunities for multimedia promotion of related book and music titles.

Among the autobiographies of Canadian performers released this fall are "Raffi: The Life Of A Children's Troubadour" by children's performer Raffi (Homeland Press), "Getting Out Of Here Alive" by singer/songwriter Murray McLauchlan (Viking), "In My Own Key: My Life And Love In Music" by classical guitarist Liona Boyd (Stoddart), "On A Cold Road" by Rheostatic guitarist Dave Bidini (McClelland & Stewart), and "On A Personal Note" by singer Rita MacNeil with Anne Simpson (Key Porter).

Also available are "Celtic Tides" by Martin Melhuish, "Wired For Sound: A Guitar Odyssey" by Melhuisb and Mark Hall, "The Real Patsy Cline" by Doug Hall, "Straight Shooter" (a bio of the Mamas & the Papas) by Doug Hall, "Up Where We Belong: Buffy Sainte-Marie" by Miles Morrisseau, and "Up Your Kilt: Ashley MacIsaac & Gay Men's Music" by Michael Dawber; all were released by Kingston, Ontario-based publisher Quarry Music Books. Also new is "The Beatles: An Oral History" by David Pritchard and Alan Lysaght (Stoddart Books).

"I've never seen anything like the number of domestic books coming out right now," says Stewart Duncan, director of music for the three-store Indigo Books Music & Cafe chain here. Other than the single-store Tower Records in Toronto and the Virgin Megastore in Vancouver, top-name Canadian music retailers steer clear of stocking books.

A sign of a growing market acceptance for music and book linkups is the release of "Celtic Tides." The album and home video were released Sept. 29 by New York-based Putumayo World Music in North America, distributed in Canada by Koch International. A companion book of the same name—written by former Billboard Canadian editor Melhuish and featuring the same Putumayo cover art as the album and video—was released Oct. 2 in North America by Quarry Music Books (see story, this page).

The album features performances by such top contemporary Celtic performers as Ireland's the Chieftains, Clannad, Altan, and Mary Black; Scotland's Dougie MacLean and Capercaillie; and Canada's the Rankin Family, Natalie MacMaster, and Mary Jane Lamond.

"Celtic Tides," Putumayo's first foray into home video, was produced by Hallway Entertainment of Nashville and initially aired Sept. 23 in Canada on CBC-TV. It will run in the U.S. on Bravo in early 1999. The video has interviews with the artists featured on the album, as well as with other Canadians like MacIsaac and Loreena McKennitt.

The "Celtic Tides" book, music, and home video releases were featured in all of the 46 superstores of the book chain Chapters, marking the first time music has been carried in those bookstores. In addition, the package was featured in all nine of the chain's Hear Music @ Chapters music departments as part of its monthly "Great Writers" series. Significantly, this marked the first time music has been sold throughout the chain.



HAZAN

Chapters' parent company—Chapters Inc., formed in 1995 by Coles Books and Smitb Books—owns the chain, as well as 226 bookstores in Canada that operate under the chain names of Coles, Smith Books, and the Book Company. None sell music.

"I had been screaming at our [Canadian] distributors for years to get us into Chapters," says David Hazan, senior marketing VP of Putumayo World Music U.S. "We've been quite successful in Canada without having an equivalent to our top U.S. accounts: Borders snd Barnes & Noble. When Indigo came last year, I thought it'd be a great new account for us and would raise the issue of there being many grown-ups who love music who don't go to record stores as much as they should."

Chapters had initially intended to stay clear of selling music throughout its chain. However, the 1997 arrival in the market of Indigo Books Music & Cafe, featuring an impressive selection of books and music in its stores, and a subsequent partnership with the San Francisco-based retailer Hear Music encouraged the retailer to change its thinking.

Hear Music @ Chapters departments were introduced in June in two new Ontario stores in Kingston and London. Chapters will expand the concept to all of its stores within the year, including five new Chapters stores opening by the year's end.

Indigo Books Music & Cafe will open four stores this year in Canada and 10 in 1999. The new stores this year are a 38,000-square-foot flagship at the Manulife Center in downtown Toronto, opening Thursday (5); a 25,000-square-foot outlet in Calgary, Alberta, opening Nov. 13; a 25,000-square-foot outlet in Richmond Hill, Ontario, opening Nov. 20; and a 35,000-square-foot superstore in Montreal, opening Dec. 4.

Market For Music Books Still Small

TORONTO—Despite the abundance of recently released domestic titles, the music-related book field in Canada remains a small niche market.

"We still need more books on Canadian music, certainly more about the music business in Canada," says Maureen Jack, marketing director of Norris-Whitney Communications, which sells music books online and at numerous music industry trade conferences in Canada. "Quarry has become the main supplier of biography and band-oriented books here."

Since issuing Doug Featherling's "Some Day Soon: Profiles Of Canadian Singer-Songwriters" eight years ago, Kingston, Ontario-based Quarry Music Books has issued 21 music-related books. These have included biographies of Sarah McLachlan, Alanis Morissette, Celine Dion, Anne Murray, and Crash Test Dummies.

"We found a niche we could walk right into," says Bob Hilderley, publisher and editor of Quarry Music Books, which also distributes Ominbus Books in Canada. "However, 10,000 units is a big book in Canada. Doing another 15,000 or 20,000 units in the U.S. is very good for us." Quarry Music Books is distributed in the U.S. by Chicago-based Inbook.

"There's more research-oriented historical perspectives coming out now," says Winnipeg, Manitoba, author John Einarson, who in recent years has penned critically acclaimed Quarry biographies on Buffalo Springfield, Neil Young, the Guess Who, and Steppenwolf. "I don't put much stock on quickie [biography] books, but recently there have been some very interesting books, like Nick Jennings' 'Before The Gold Rush' and Dave Bidini's 'On A Cold Road.' " Neither book is available outside of Canada.

Bidini chronicles the life of his band the Rheostatics on Canada's open highways and supplies gripping road stories from members of Canadian bands like the Guess Who, April Wine, Max Webster, Triumph, Crowbar, Trooper, Toronto, and Downchild.

"Not a lot of guys are chasing these people around with tape recorders," says Bidini. "There's books about the big export acts but not anything documenting the '70s acts I grew up on, the high school and bar-circuit bands."



HILDERLEY

Jennings' superb "Before The Gold Rush" (Penguin Books) was released last year; it detailed Toronto's Yorkville Village music scene in the 1960s. He's preparing a three-part CD series based on his book, focusing on folk, R&B, and rock/pop genres; the series is due in 1999.

"I initially wanted a joint book and CD project, but that didn't come to be," says Jennings. "The release of the paperback version [in September] created a demand for these CDs. The first release will be out in early 1999 from a major [indie] Canadian label. Penguin is committed to going after joint book and CD displays in places like Chapters and Indigo and whatever record retailers are interested."

LARRY LeBLANC



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The First 25 Years

The Distributor's Sound Decisions Led To Unlimited Success

BY DON WALLER

BAKER & TAYLOR ENTERTAINMENT began its corporate life in 1973 as a Chicago-based record one-stop called Sound Unlimited. Five years later, the firm's expansion into the brave new world of videocassette distribution prompted a name change to Sound Video Unlimited. Purchased by W.R. Grace in 1986 and owned by the Carlyle Group since 1993, the company has evolved into a national entertainment-software distribution giant that's currently celebrating its 25th anniversary. Obviously, there've been some changes along the way. However, the company's core values—a familylike approach to doing business, a willingness to adapt to a changing marketplace and a continuing commitment to depth and breadth of catalog—remain the same.

As Baker & Taylor Entertainment VP of business development Al Strutz, a 20-year veteran of the firm, proudly notes, "Look at the percentage of people who are still here: Marc Bloom, who's now our director of purchasing, has been with the company from the beginning; Stan Meyers, our executive VP, has been here for 21 years; and Lou Gould, our director of music marketing, for 16 years.

"There's a sense of camaraderie in the way we do business that gets passed on to others. There's a street feel that filters up. We're very conscious of the needs of our accounts and the consumers that visit them."

Lou Gould, whose first contact with the company came when he operated a retail record store in Chicago, agrees. "Noel Gimbel—who founded the company—and I just hit it off."

Continued on page 64

THE THING THAT impresses me most is the quality of their staff—they're really good people. They set their sights an being the one-stop to the independent urban community, which they did in a fast, businesslike and hanest manner. And, while they've branched out and are doing fill-in far major customers, they've always taken care af their core customers.

FRAN ALIBERTE
EXECUTIVE VP OF MUSIC SALES, WEA

IT'S THE PEOPLE that make the company, and I've been dealing with a lot af the same people since they were Saund Unlimited—Steve Harkins, Stan Meyers, Lou Gould and Mike Kroell. During the Baker & Taylor acquisition, a lot of the staff was maintained, which kept the relationships going. It was probably one of the smartest things Baker & Taylor ever did.

FLOYD CROW
CROW'S NEST ENTERPRISES

A 30-YEAR relationship with Stan Meyers brought us ta Baker & Taylor. Our business has grown from 1,000 to over 7,000 stares since bringing Stan, Richie Bakove and Steve Harkins aboard. Suppliers that can share your vision build enduring partnerships.

CARL ROSENBAUM
CEO, TOP HITS



Al Strutz
VP of business development



Marc Bloom
director of purchasing



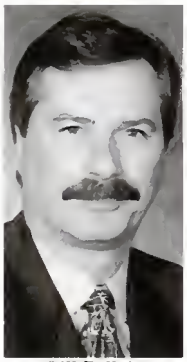
Stan Meyers
executive VP



Lou Gould
director of music marketing



Steve Harkins
director of audio sales



Bill Palich
president

FROM THE Sound Unlimited days ta Baker & Taylor now, music has been of foremast importance to them. Their aggressive effarts ta service independent music retoilers have been o valued part of aur marketing and sales campaigns. We wish them aur very best far the secand 25 years.

PETE JONES
PRESIDENT, BMG DISTRIBUTION

BAKER & TAYLOR have the mast caring attitude taward independent retoilers of ony af the ane-stops I've dealt with in 30 years. I knew they'd make it big—becouse I trained them! And I helped them becouse I liked them. Thanks, Patrick, Steve and Richie.

GEORGE DANIELS
GEORGE'S MUSIC BOOM

WITH 30 STORES throughaut Indiana, we're ane af the largest independent choins in the country that buy directly from o ane-stop. Nat many ane-staps could hondle our requirements, but Baker & Taylor has been our primory supplier far over seven years. We ottribute a lot of aur success ta the fact that Baker & Toylar perform on impartont service that allaws us ta focus on selling records, rother thon buying records.

DAVE CROCHETT
VP, KARMA RECORDS



The Soundtrack Pack

Keeping Up With The Times

Always Conscious Of Its Regional Roots, B&T Continues To Branch Out, Weather Storms And Maintain Growth

BY EILEEN FITZPATRICK

A SLUMP IN MUSIC SALES and consolidation in the video marketplace left the distribution community facing more challenges than solutions in the past few years. But Baker & Taylor Entertainment has not only weathered the storm but has come out of it stronger and wiser.

Morton Grove, Ill.-based Baker & Taylor supports a staff of 510 employees who service 2,500 audio accounts, 10,000 video storefronts, 5,000 libraries and, most recently, 40 Internet accounts. The company also operates 11 branch offices.

"On the music side, we continue to grow the business by concentrating our efforts in order to expand accounts and service them more regionally," says director of audio sales Steve Harkins. "If you build strong relationships, you don't lose customers."

Harkins recalls that, three or four years ago, the music industry had "a black cloud" hanging over it. "The business took a loss-leader approach and didn't have the provisions to protect retailers, and a lot of people got hurt," he says. "It led to a lot of problems for the chains and indie retailers."

To compensate, Baker & Taylor began its regional approach to seek out genre-specific accounts. One area the company identified as being underserviced was black-music retailers. "It was almost like they were a secret," says Harkins, "and pricing and service were not afforded to them by other distributors."

Continued on page 66

Advertisement

Retailing

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THE LATEST NEWS AND VIEWS FROM THE WORLD OF MUSIC RETAILING

Future Success Will Require Value-Added Services

Direct-To-Consumer Fulfillment A Future Service Requirement

CHICAGO, Illinois—At the beginning of this final decade of the Twentieth Century, most people never imagined how integral the personal computer was about to become in their daily business and personal environment.

With PCs and the Internet now staples in many American homes, consumers are using retail websites to shop, including purchasing music. They're not only looking for identical items offered in retail store outlets, they're also searching for business websites offering hard-to-locate items, with the prospect of ordering them with confidence in efficiency, reliability and delivery.

Many of today's successful chain and independent music retailers have already taken advantage of on-line shopping by constructing personal business websites as ancillary retail outlets. By adding a flair for creative visual merchandising plus a cohesively themed menu, retail websites can easily metch or surpass the daily sales done by physical retail outlets.

Numerous music retailers want to enter the world of Internet retail, but do not realize the importance of initiating a working relationship with e one-stop/distributor that already has hands-on experience in consumer-direct order fulfillment.

Baker & Taylor Entertainment has established a Fulfillment Services department, designed to provide its retail customers with all of the products and services necessary to succeed in this exciting field. With the largest inventory of audio and video software, DVD and related accessories, plus product menagement, dedicated staffing and technical support, Baker & Taylor Entertainment merits solid consideration as the perfect business partner for any retailer seriously considering venturing into the new age in entertainment software delivery.

If you're ready to take that important first step into the world of Internet selling, contact Baker & Taylor Entertainment for further information.

Unique System Secures Special Order Business 'Round The Clock

With tens of thousands of music titles released each year, it is financially impossible for most music retail outlets to stock every new release and catalog title. Consumers have come to expect disappointment when searching store bins for a favorite "oldie," or obscure new release with limited appeal or exposure.

Customers usually just grin and bear it, not considering the possibility that the store they frequent has the ability to obtain their request via special ordering. Retailers also share in the frustration of the lost sale, being unable to provide that customer with the primary piece of product they intended to purchase.

Baker & Taylor Entertainment has the solution to this problem, offering its customers the free usage of TalkMedia, an exclusive, toll-free, touch-tone telephone product and order inquiry service, designed specifically with special ordering in mind.

TalkMedia — Video Music DVD And MORE! — Touch Tone Ordering Service

The TalkMedia system is simple to learn and fun to use. Customers dial a toll-free phone number, enter their personal password and follow the directions verbally provided by VIKTOR, the eutometed guide voice of the system. Users can check stock availability, pricing and even the status of a previously placed order.

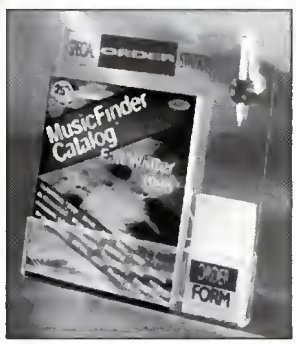
You'll no longer lose special order business if you use TalkMedia. While most retailers are unable to "close a sale" when their product source is closed, Baker & Taylor customers can confirm product aveilebility and place the special orders 24 hours-e-day, every dey, seven days-e-week, by picking up the phone.

Baker & Taylor's complete line of products is available through TalkMedia. Find out why thousands of retailers successfully use TalkMedia as their "pathway to more profit."

SPECIAL ORDER STATION Surpasses 3000 Sales Mark

MORTON GROVE, Illinois—Baker & Taylor Entertainment recently achieved a significant milestone with the sale of their 3000th Special Order Station Kit, a merchandising unit which consists of a compact, acrylic counter displey, one hundred, 2-part, carbonless order forms and a copy of the 150,000+ title *MusicFinder™ Catalog*.

The Special Order Station was created to satisfy retailer demand for a low-cost, point-of-purchase fixture, which should encourage consumers to browse through a displeyed *MusicFinder Catalog*.



SPECIAL ORDER STATION

Consumers are encouraged to browse through the catalog and search for titles they've been seeking but are not generally stocked at most retail locations.

From its debut in 1992, the "S.O.S." has received scores of accolades from retail customers who've claimed the unit to be a unanimous success, especially when used in conjunction with Baker & Taylor Entertainment's exclusive TalkMedia product and order inquiry service.

The Special Order Station is available exclusively through Baker & Taylor Entertainment, a bargain for less than $22.

Top Retail Sellers™

Compiled from a national sample of independent retail outlets. SoundScan®

THIS WEEK	LAST WEEK	YRS. ON CHART	TITLE / Description	ARTIST
			★ ★ No. 1 ★ ★	
1	1	25	**TAKIN' CARE OF BUSINESS** — Personalized, one-on-one service with each and every customer	AUDIO SALES STAFF
2	2	25	**GOT TO BE THERE** — Consumer-direct orders delivered promptly & accurately	FULFILLMENT SERVICES
3	3	25	**I CAN HEAR MUSIC** — 200,000+ titles, in every genre imaginable	MUSIC PURCHASING
4	4	25	**VIDEO KILLED THE RADIO STAR** — America's largest selection of prerecorded video	VIDEO PURCHASING
5	5	25	**TALK TALK** — Provides 24 hours-a-day, 7 days-a-week capability	TALKMEDIA
6	6	25	**THE WANT ADS** — Advertising support to grow your business	MARKETING DEPT.
7	7	25	**JUKEBOX HERO** — 98%+ fill in all popular genres	CD & CASSETTE SINGLES
8	8	25	**LEAVIN' ON A JET PLANE** — From warehouse floor to store door, the next day	OPERATIONS
9	9	25	**I SAW THE LIGHT** — The future of entertainment, it's here right now	DVD
10	10	25	**BOOK OF LOVE/CALENDAR GIRL** — Music, Art, the Classics: All timeless treasures	B&T BOOKS

Top Retail Sellers are available through Baker & Taylor Entertainment. Programs, products and services described are considered necessary for tomorrow's successful entertainment software retailer. Call 800/775-3300 for more information on America's fastest-growing one-stop/distributor.

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A Pledge To Retail: Quality, Integrity And Service For All

Baker & Taylor Entertainment, celebrating it's 25th Anniversary in the one-stop/distribution business, celebrates this historic event by pledging to continue providing its customers with programs, products and services of the highest standard of quality.

Baker & Taylor has established a reputation for unquestionable integrity considering it a key element of its overall business philosophy. Throughout the company, daily emphasis is made on providing its customers the highest service level in the entertainment software business.

Throughout the industry, Baker & Taylor has maintained a respected reputation in these areas, recognized by both its peers and suppliers. Looking forward to the new Millennium, Baker & Taylor is poised to continue as America's premier distributor of music, video, DVD and related accessories, additionally able to provide books and calendars through its Charlotte, NC, Books Division.

Retailers looking to establish a solid partner with a reliable, proven one-stop/distributor should contact Baker & Taylor immediately.

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Integrity.
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Advertisement



Richie Bakove
VP of audio sales



Noel Gimbel
founder



Rich Czuba
executive VP
and COO



Mike Small
director of
fulfillment services

I THINK ONE of the secrets of their success is that they're very active in the industry. They attend all the industry functions and conventions. They're very aggressive in the marketplace, and they have great people—Patrick Colvin, Steve Harkins, Richie Bakove. And the best thing about them is they've always got the product.

BARRY BEAL
SHANTANIQUE'S

OF ALL THE ONE-STOPS I've dealt with, I've never seen a more consistent, straightforward outfit than Baker & Taylor. They'll tell you out front what they can do, and they do it. I've been one of their customers for over 10 years.

ROYCE FORTUNE
FORTUNE RECORDS

THEY GAVE ME my start; I went to work for Sound Unlimited in 1976. I think one of the reasons they've been so successful is that they stayed true to their mission: to be a very good subdistributor. And they've got wonderful people who like what they do and have been there a very long time.

MICHAEL GREENE
DIVISION VP, UNIVERSAL MUSIC AND VIDEO DISTRIBUTING (UMVD)

Looking To The Future

Discovering New Markets And Exploring New Formats, Baker & Taylor Won't Miss A Beat

BY MOIRA McCORMICK

VISION. AN INDISPENSABLE component of any successful venture, but one that often proves elusive. There's been no shortage of it, however, at Baker & Taylor Entertainment, which is a primary reason why this forward-thinking one-stop is celebrating its 25th anniversary. Staying ahead of the curve has been the company's benchmark since its inception.

Take audio, the cornerstone of the one-stop's business when it first hung out a shingle as Sound Unlimited. By 1991, when Richie Bakove (now Baker & Taylor's VP of audio sales) took over the audio operation, it had been overshadowed by the booming video business. "[Founder] Noel Gimbel became the first video distributor in 1978," says Bakove, "and his vision was right on the money." However, he says, "As video grew, commitment to audio shrunk." When Bakove came on board, 19,000 square feet of the one-stop's 20,000-square-foot warehouse were devoted to video, "with one little room of audio product," he recalls. "We were doing less than $10 million in sales." Then, of course, the compact disc began rejuvenating the record business in general.

But what really made the difference in audio for Baker & Taylor was its courting of the independent urban retailer, a heretofore-overlooked client. "We were known as a white rock 'n' roll one-stop," says Bakove, "but it seemed insane to be in Chicago and not have urban business." He and his staff came up with a five-year game plan to develop an urban clientele. "We established a reputation as a fair and honorable wholesaler with competitive prices," he says, "and we did it one by one, building brick-by-brick relationships with those

Continued on page 70

Happy 25th Anniversary Baker & Taylor.



We sing your praises!

Your Friends at

NEW LINE HOME VIDEO

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THE FIRST 25 YEARS

Continued from page 59

says Gould. "His staff was young and hip and knew music. They were in constant communication with retailers as to what was selling and getting requests, so they knew, say, that the Doors would hit big. We were neophytes who needed as much guidance as we could get, and that's where I learned the value of relationships."

Stan Meyers, meanwhile, was an 18-year veteran of London Records when Gimbel approached him about coming aboard in 1977. "We were riding around in his Rolls-Royce, and we stopped at a hot-dog stand," Meyers recalls. "He handed me a piece of paper and said, 'Put down how much money you want to make and what kind of car you want to drive.'

"And it really was a family business. Noel's dad and brother also worked there. At Christmas time, everyone would go back in the warehouse and pull orders."

Marc Bloom seconds that emotion, saying, "I called up Noel asking for a job in his record store, and his first question was, 'Do you have long hair?' I said yes, so he said to come down for an interview. I got the job. When he started the one-stop, I was one of the first employees—taking orders, doing the returns, doing some of the carpentry, too.

IN THE WORLD of distribution, they've done it all—audio and video—and they've done it well, with honesty, professionalism and sensibility. They didn't look to be all things to all people, and they never lost sight of the ultimate motive: making money. Their long-term success is the ultimate proof that good things happen to good people.

JIM CAPARRO
PRESIDENT & CEO, PGD

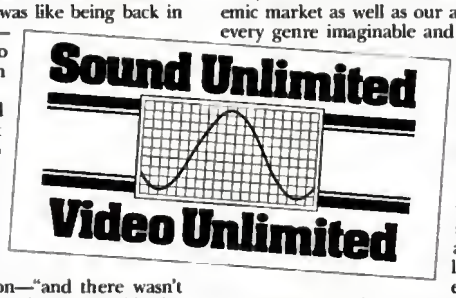
"There was a tremendous esprit de corps. And even recently—like when we started doing audio for Blockbuster and we were really stretched for manpower—we all wound up back in the warehouse pulling orders. It was like being back in the return room—and nobody had to have their arm twisted."

Bloom and Gould each recall that Noel Gimbel (who left the company in 1986 and currently heads Digital Versatile Disc, a DVD firm) saw the potential in video very early on—"and there wasn't enough on tape to keep up with the demand," Gould adds. "We ended up duplicating public-domain tapes—like that Beatles' concert in Washington, D.C., where they turn the amps and drums around halfway through and play to the other side of the hall—in a closet with 16 200-pound RCA machines and two to four guys pressing 'record' and 'play' around the clock. We were also the first to carry adult video. And, remember, tapes were expensive—about $110 to $120—and there were no rentals, only outright purchases."

"In those days," says Strutz, "it was more like a business that wasn't there. I not only watched videos slowly take up more and more of our warehouse space, but I also saw the changes in video packaging. It went from plain boxes, with only the originating company's name printed on them and a window so you read the title on the tape's label, to a picture on the box and maybe one or two of the stars' names listed to what you see today."

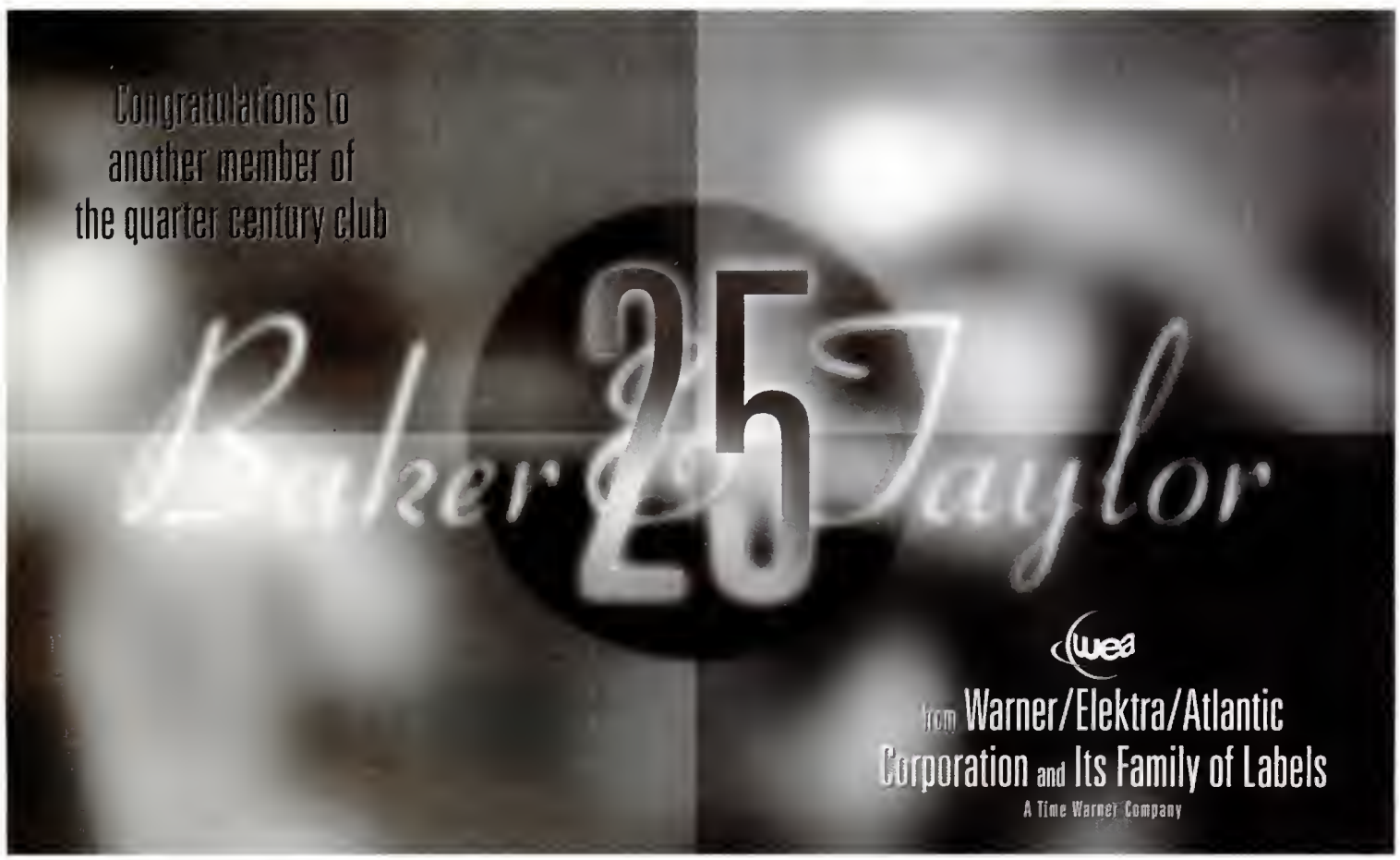
"We were the first one-stop to get into video—and we went national in 1979," Meyers reflects. "But there were two reasons we were successful. One was that our audio experience made us realize how important it was to successfully fill our orders. The other was our commitment to catalog, which comes from our audio experience as well. And, given the developments of the last nine months—requests for revenue sharing, manufacturers wanting more preorders and so forth—that commitment to catalog is even more important now."

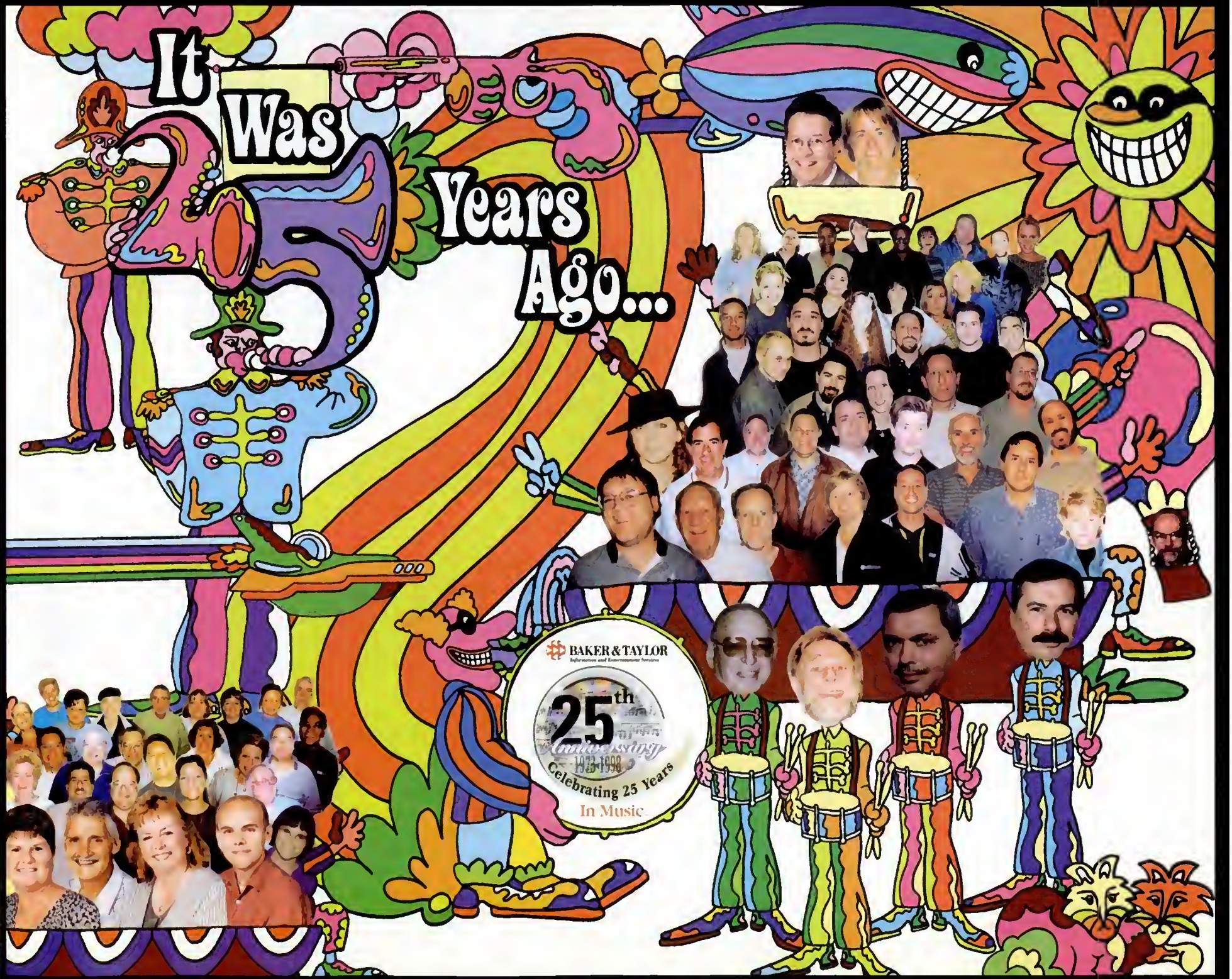
"We carry more lines of video than any distributor in the U.S.," Gould elaborates. "We service libraries and the academic market as well as our audio and video accounts with every genre imaginable and available. We've gotten more scientific over the years, as far as the demographics of each store's audience and each particular product's cycle of popularity. And we have a 98% fill rate daily."



"There's some really savvy retailers out there who've weathered the price-cutting situation of the last few years," adds Bloom, "and we've learned a lot from them. For example, one of our urban accounts told us that customers were coming in and buying everything reviewed in *Murder Dogg* magazine, so now we're watching that, too."

"There's very little margin on hits," Strutz explains. "Volume drives that part of the business. But giving our accounts something that provides decent margins and satisfies the needs of their customers—be it children's, reference, 'edutainment,' books or DVD—is what sets us apart and has kept us around for 25 years." ■




It Was 25 Years Ago...
BAKER & TAYLOR
25th
Anniversary
1973-1998
Celebrating 25 Years
In Music

25th Anniversary 1973-1998 Celebrating 25 Years

BAKER & TAYLOR Information and Entertainment Services

In Music.

KEEPING UP

Continued from page 60

Harkins says the distributor targeted the segment and was able to increase its black-music retail base from 100 accounts in 1997 to 150 this year. In addition, the company has two dedicated staff people to service this market. The black-music retail accounts have turned the distributor on to new types of music that other retailers probably won't carry. "Black retailers are incredibly plugged in to their customer base," says Harkins, "and we get a lot of feedback from them that makes us better wholesalers."

As an example, Harkins says that feedback from Chicago retailers led them to begin carrying "stepper music," a type of R&B music from the '70s. The music proved so popular with retailers that Baker & Taylor teamed with the ChiSounds label to produce a compilation CD and instructional video called "Steppin' With ChiSounds." The distributor shipped 2,500 units of the CD/video combo pack.

"The feedback from the Chicago dealers put us in a position to deal with ChiSound," says Harkins, "and it's a niche product that we wouldn't have been in tune with without that retail feedback."

Within the past year, the company has also opened a branch office in Miami to service the growing Latin market there.

Another alternative market that Baker & Taylor has worked hard to service is pubic libraries. "Baker & Taylor is one of the few major distributors that has developed that market, because they buy a wide range of product," says Harkins.

One of the programs Baker & Taylor has in place is Audio Parade, a year-old program that automatically ships a select number of audio releases each month to libraries that sign up. It also has other subscription programs that take the guesswork out of selecting titles for its 200 to 300 library accounts. The programs include a wide variety of video titles, as well.

Baker & Taylor has recognized that some video accounts may also be a good place to sell audio product. While many are not combo stores, like Musicland or Trans World Entertainment, some video-specialty stores have taken a chance on audio product, thanks to Baker & Taylor's efforts.

"Video is a different business, and audio requires a lot of maintenance," says Harkins, "but one area that's strong for video stores is soundtracks."

In order to make carrying audio easier for video stores, Baker & Taylor put together the Soundtrack Pack earlier this year. The pack consists of soundtracks from current or forthcoming video product, so retailers can take advantage of the film's release in theaters and again on video. Some recent soundtracks included in the pack were "Titanic," "Return To Titanic," "City Of Angels" and "Hope Floats." For the holiday season, Baker & Taylor will highlight a new CD of songs inspired by the upcoming DreamWorks animated feature "Prince Of Egypt."



While Baker & Taylor is focused on servicing the retailer, it also concentrates on servicing individual customers at those retail locations. One way it deals directly with consumers is through Baker & Taylor's Special Order Station, a counter-top display placed in local retailers. Special-order forms are affixed to the display for customers to fill out and give to the retailer, who then places the orders through TalkMedia, the 24-hour, seven-day-a-week touch-tone interface of Baker & Taylor's ordering system of more than 150,000 music titles.

The distributor also does several co-op advertising programs, including one with the *Illinois Entertainer*, a free weekly distributed in Indianapolis. Each week, the back cover of the publication is devoted to new music releases and highlights special premium offers or in-store activities at one of the 25 to 30 retailers that have joined together for the ad.

Continued on page 68

BAKER & TAYLOR has been a great partner for Amazon.com since 1995, when we began selling books on the Internet. When we started selling music this year, our relationship with Baker & Taylor grew. We're extremely pleased that they've been such an early and continuous supporter of Amazon.com's business, and we look forward to another 25 years.

MARY ENGSTROM
VP OF MERCHANDISING, AMAZON.COM



BMG and our family of labels salute Baker & Taylor on 25 years of excellence.

BMG

DISTRIBUTION

and our family of labels

salute

Baker & Taylor

on 25 years of excellence.

We look forward to the next 25 and more.

Continued from page 66

"Advertising is a big priority, and we've made a major commitment to provide that service," says Harkins. "We can make it cost-effective by getting multiple stores in certain regions on the ad."

LOOKING OUTSIDE THE VIDEO BOX

On the video side, years of consolidation and an increase in direct delivery has left the distribution community scrambling for market share. But Baker & Taylor Entertainment president Bill Polich says the company has not only found new video accounts but has looked outside the traditional channels to grow the business.

"The two main areas we've been expanding are our institutional sales group and direct-to-consumer fulfillment, which started this year," says Polich. Video was added to the TalkMedia program this year.

Similar to what his audio counterparts have done, Polich says the company has made a "commitment to deep catalog" in order to service libraries and other institutional accounts. "Even if no one else has a title, they can at least call Baker & Taylor and we'll have it," he says. Polich says the strategy—initiated this year—has enabled the company to add approximately 270 accounts. "In many cases, we're not the primary supplier, but we're the one for deep catalog."



FROM my first job in the then-fledgling videa business, at Sound Unlimited, to Sound Video Unlimited to Baker & Taylor—everything I needed to know about my job at Playboy, I learned from my mentor, Stan Meyers. Congrats, Baker & Taylar, and a tip of my ears ta a great distributor.

BARRY A. LESHTZ
SENIOR VP & GM, PLAYBOY HOME VIDEO

WE COULDN'T HAVE became the Internet's premier seller af VHS video and DVD without Baker & Taylor. They were instrumental in helping us affer aver 100,000 videos direct ta anline consumers on the World Wide Web. Our customers love the selection and service, and for this we thank the helpful and forward-thinking falks at B & T!

DAVID LEVITSKY,
EXECUTIVE VP, BIGSTAR ENTERTAINMENT INC.

MANY OF THE VIDEO industry's finest executives ance worked for Sound Video/Baker & Taylor. I started with them in the early '80s.

RALPH WALIN
SENIOR VP, COLUMBIA TRISTAR HOME VIDEO

Baker & Taylor has also initiated a number of new-account programs, including *Media Scope*, a weekly mailer to retailers that focuses on new releases. In addition, the company periodically holds a "Town Hall" meeting in different regions of the country to identify and resolve specific problems. "A lot of issues are a result of distance," says Polich, "and this allows us to recognize that the retailers' concern is our concern."

In addition, Polich had each branch manager write up a business plan for his or her area. "We found that we had 100% coverage around the country, but that we were weak in certain areas," says Polich. "It's not just a shotgun approach to increasing business."

The company is also an agent for Rentrak's revenue-sharing program and has developed its own, called Title Track, a monitoring system it licenses from SuperComm. "We act much more like a counselor to the retailer, because they want you to be the experts," says Polich. "You just have to know more."

DVD DIVIDENDS

Another product that keeps Polich's video group on its toes is DVD. "This product fits our business model because it's sell-through and is heavily into catalog sales," he says.

Polich says the company constantly encourages dealers to bring in DVD and that its account base is steadily building. "Anyone not behind DVD is shortsighted," he says.



"We're going to see a real explosion after Christmas, because DVD is a real gift choice."

The company is developing subscription programs for retailers, but Polich admits they're constantly playing "catch-up" to fulfill back-orders.

He adds that many dealers want to carry the product, but financial concerns often prevent bringing in new product. "In order to bring in DVD, a dealer has to cut back on VHS or commit new monies," he says, "and who's prepared to do that? There has to be more of a critical mass."

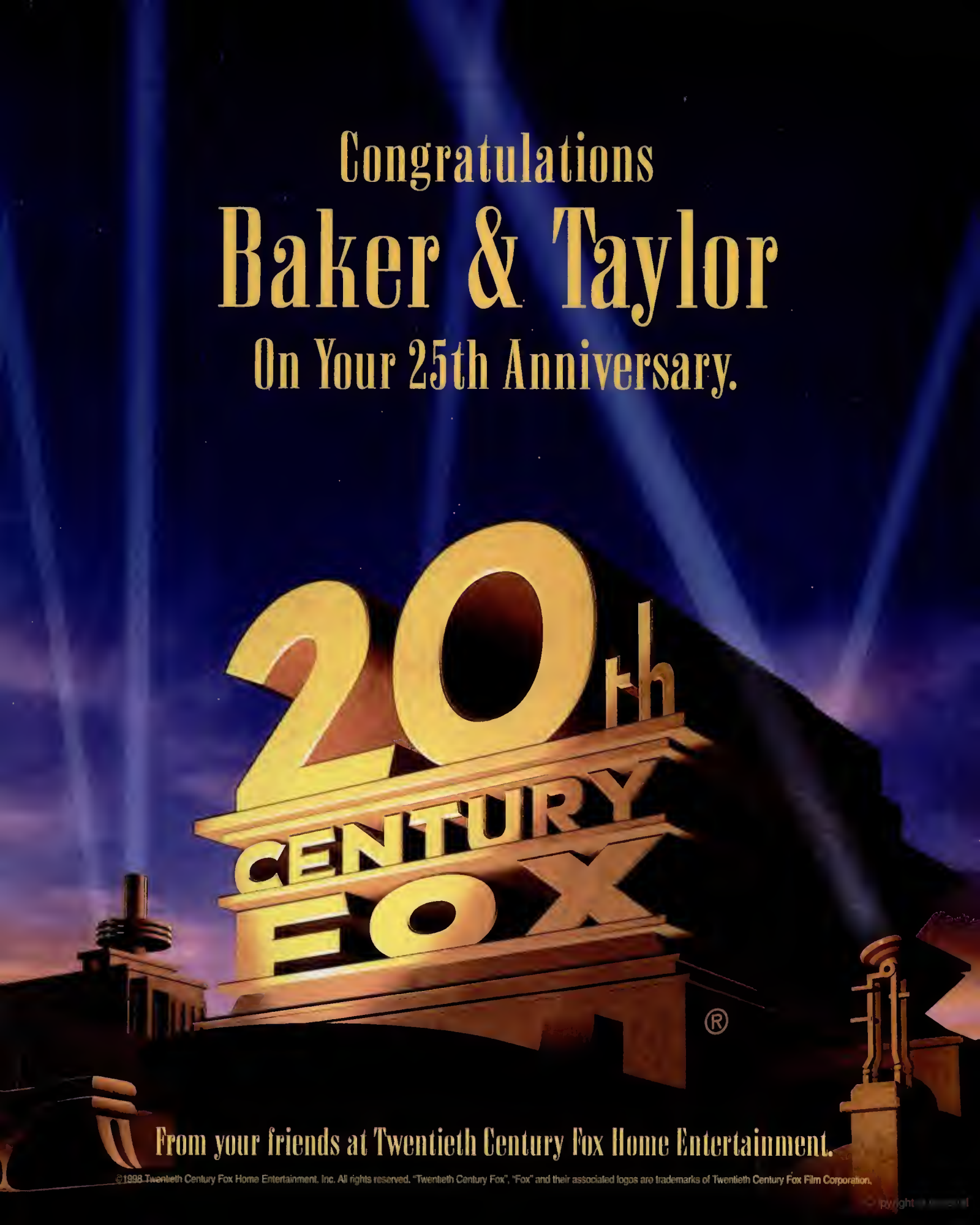
In addition to bringing in DVD, Polich says other products are also suitable for retailers and that Baker & Taylor is in a unique position to open up new areas.

"Baker & Taylor is unique because it has music, video, books and spoken-word," says Polich, "We need to bring those items to video stores, because it plays to our strength. It's no longer sufficient to be just a video store."

TOP OF THE ONLINE

In many cases, it's also no longer sufficient to be a brick-and-mortar operation, with the advent of Internet

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KEEPING UP

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commerce, becoming a fulfillment center for online-commerce Web sites has become a top priority.

This year, director of fulfillment Mike Small says the company has approximately 70 Internet customers, a number he expects will increase seven-fold by next year. Among its clients are Amazon.com, CDNow, Big Star Entertainment and Reel.com.

These companies have turned to Baker & Taylor because of its wide selection of product. "It's hard for a store to house a lot of product, but we have our own inventory—plus we use multiple vendors to get just about anything," Small says.

With the increased business, Baker & Taylor has had to increase its investment in computer programs and added inventory. "We've had to make a substantial financial investment in system modifications," says Small. "It's just needed because of the nature of the business."

One major improvement has been switching from phone orders to computer orders for faster processing.



Another area of improvement is reducing the number of warehouses it ships orders from to avoid split shipments.

"It's fascinating when you look back over the past 20 years," says Harkins. "When I started, it was eight-tracks, then cassettes developed, and then vinyl was king. I saw video and CDs evolve, and it happened so fast it was stunning." ■

BAKER & TAYLOR
Information and Entertainment Services



EMD and our family of labels salute
Baker and Taylor
on their 25th Anniversary

©1998 EMI MUSIC DISTRIBUTION

THE FUTURE

Continued from page 62

retailers."

And it paid off. "We've shown a tremendous growth pattern since 1991," says Bakove, who notes that Baker & Taylor now supplies some 2,500 active audio-specialty accounts, "going from $6 million in sales that year to over $83 million last year." Baker & Taylor has continued to seek out and develop new markets; it's Bakove's job to visualize where they can plant their flag next.

LOADING THE LIBRARIES

One of those areas is library sales. "Through our library-services division, Baker & Taylor has been the No. 1 distributor of books to public libraries," Bakove says. "We have an additional 50% growth projected for next year in selling audio and video to libraries."

Another burgeoning frontier is video stores. "We developed a movie-soundtrack prepack for video stores in March," notes Bakove. "We're supplying 250 stores now, with another 250 targeted for the next six months." Baker & Taylor does all title selection, which is replenished weekly, and provides 48-piece counter displays. "It gives retailers the opportunity to cross-promote the soundtrack with the video," points out Bakove. "We'll bring in a soundtrack

"We've created a whole new market of passive record buyers—the people who don't frequent audio stores but will buy the CD when they're in the video store."

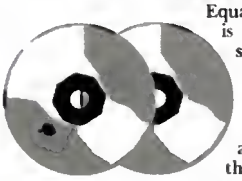
—*Richie Bakove*, VP OF AUDIO SALES

title when the movie opens in theaters and do a second hit when the video comes out. We've created a whole new market of passive record buyers—the people who don't frequent audio stores but will buy the CD when they're in the video store." Now, Bakove is working on getting audio kiosks into movie-theater lobbies, which he says are natural venues for soundtracks. "It's been a hard sell, though," he says. "Some of them don't want to carry anything over $10."

Yet another passive record buyer Baker & Taylor is targeting is the busy parent, who doesn't go to record retailers but is constantly shopping at grocery stores and drugstores—which the wholesaler keeps supplied with CD and cassette singles displayed at checkout counters. "We started three years ago and now stock 8,000 of these locations in 28 markets in the U.S.," says Bakove, who notes that participating retailers include Walgreen's, Eckard Drugs and Revco. "Now a housewife can go to the store for toothpaste and Band-Aids and pick up a Celine Dion single as well. We fulfill them through a client of ours, Top Hits in Glenview, Ill. We ship product to him; he packages and sends it out. We do title tracking, keep track of radio airplay, provide BDS reports."

Bakove also sees a potential gold mine in national day-care chains carrying kiosks of children's audio. "What an impulse buy for parents and kids," he says. "Those should also be a natural for video stores, with the potential to cross-promote with children's titles." And he's got plenty more ideas cooking for opening up new audiences of record buyers, insisting, "Even after 17 years here, I come into work with so much enthusiasm for what I do—it's a joy."

DOING IT ALL



Equally enthused about his work is president Bill Polich, who salutes Baker & Taylor's "unique aspect" of being "the only distributor, to my knowledge, that handles music, video, spoken-word and books." As has long been the case with Baker & Taylor regarding promising new technologies, the wholesaler was "the first to commit to DVD, and we're behind it fully. It's the first consumer-electronics product projected to get to 30% market share in under 10 years. By year's end, in fact, it will be in 1 million homes, which is phenomenal."

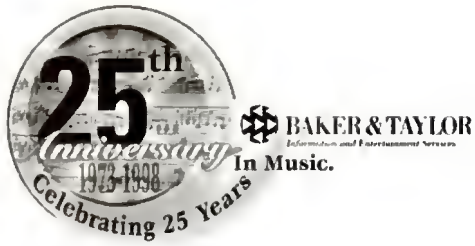
True, acknowledges Baker & Taylor Entertainment's executive VP and COO, Rich Czuba. It doesn't begin to compare to the 80 million to 85 million VCRs currently in the marketplace, "but proportionately," he says, "when you look at the amount of discs in consumers' hands, it's about 20 to 25 for every DVD player, which bodes well for the

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Congratulations to Baker & Taylor on 25 years of success!

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THE FUTURE

Continued from page 70

format. We have a DVD program for video retailers, getting them started with an inventory of titles that make sense."

Polich estimates that 10% of Baker & Taylor's traditional video-retail accounts have gotten into DVD, many taking advantage of the one-stop's subscription program. "They can subscribe by genre or by day-and-date—a good deal of the business comes from DVDs released the same day and date as the corresponding video titles," he says. In general, according to Polich, "The video business shortly will need to compete with digital cable and DSS, and you don't want the consumer to shift away from the video-store experience. You don't want them to wait for a movie on DSS because the picture quality's better, rather than come in and rent it."

Baker & Taylor is meeting that challenge, he says, with its most time-honored assets: broad and deep DVD catalog. "We have to remember that consumers use a new purchase disproportionately," Polich stresses. "They'll be watching more movies, because they have this new toy to drive usage. We want to satisfy that demand."

"The video-rental business has to keep promoting itself as the entertainment value it is," says Czuba. "Even though consumers are presented with a lot more leisure-time options than ever before, their entertainment expenditures will be increasing over the next several years." And video stores can continue to command a sizeable chunk of that expenditure, says Polich, by "broadening their offerings. With product lines related to big-event videos, there's all sorts of potential." Characteristically, Baker & Taylor is right on top, if not ahead, of the trend.

There are the aforementioned audio soundtracks, for instance, already in place in many retail locations. Polich sees video stores as ideal vendors of tie-in books as well—as, indeed, some of them have become on a case-by-case basis. "We did a package of Howard Stern's books, when his movie 'Private Parts' came out on video," Polich says. "When the new 'Star Wars' prequel comes out, we can make available the soundtracks and the books. Any time, in fact, a book-based theatrical release premieres, we can offer the paperback book. In the future, when books can be downloaded into PCs, that could be a rental product."

"We're behind [DVD] fully. It's the first consumer-electronics product projected to get to 30% market share in under 10 years. By year's end, in fact, it will be in 1 million homes, which is phenomenal."

—Bill Polich, PRESIDENT

Another burgeoning area of growth for Baker & Taylor is Internet fulfillment. "We've been servicing Net retailers the last three or four years," says Czuba, who notes that the one-stop currently supplies six to eight prominent Internet merchants. "We've seen growth with a lot of them; in the last 18 months, more and more consumers have come to believe the Net's a legitimate place to buy product."

"We're working toward all types of product—video, audio, books—being shipped in one box," says Mike Small, director of fulfillment services for Baker & Taylor. "For example, 'Titanic' is released on video, and the consumer can buy the movie, the soundtrack, the souvenir book—all from one vendor, supplied by us. It saves time as well as shipping costs."

Small sees the Internet audio business becoming "more promotion-driven, because Web retailers don't have to invest in so much inventory. You could do a promotion on every single Frank Sinatra album, for instance. Or when a movie comes out with a compilation soundtrack, you could promote the soundtrack along with all the albums the songs originally appeared on. It's starting to happen now, and you'll be seeing a lot more of it. We are investing significant efforts into the system, which will allow the retailer to link better with Baker & Taylor, improving both the retailer's and consumer's online-shopping experience."

Information-wise, "we're looking to extend the already vast amount of data we have on [audio and video] products to help meet the increasingly demanding needs of the Net retailer," says Czuba. "The big challenge in this industry is, with all the product that's available, to present it in an organized form to the consumer." Baker & Taylor is working on its own 18-month-old Electronic Business Information Services (EBIS) to help provide Net shoppers with even more useful information than they can already get—information tailored specifically to their individual tastes.

"We want to put information out there that can help consumers because it speaks to their interests," Czuba says, "not just provide discographies, box art, sound clips and song lists, but suggest other titles the particular consumer might like. We're working toward programs that recognize individual preferences; a shopper could enter, 'I like this particular item—present me with other things I might like.' Some of this technology is already out there and being used."

Throughout the continuing innovations of future business, whatever those might be, Czuba says, "Baker & Taylor will remain strongly committed to the independent, brick-and-mortar retailers. We will continue to put our resources there to help them grow their businesses, because we believe there's a strong future there." ■

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To our friends at
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Congratulations on 25 years of excellence!
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To Stan Meyers and the entire Baker & Taylor Team

It's been a genuine pleasure for 25 years.

Congratulations! We look forward to many more.

Your friends at Warner Home Video.

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On this, our Twenty-Fifth Anniversary,

We maintain the desire and dedication to provide our customers with the highest level of products, services and programs in the entertainment software distribution industry.

Video: *The widest depth and breadth of titles in the industry, in every genre imaginable. If it's on video, you'll find it at Baker & Taylor.*

DVD: *Join our exclusive Club DVD, which provides automatic ordering, free DVD cases, pricing discounts and special perks!*

Audio: *With over twenty-five years experience, we carry it all, including CD and cassette singles, blank tapes, security cases & accessories.*

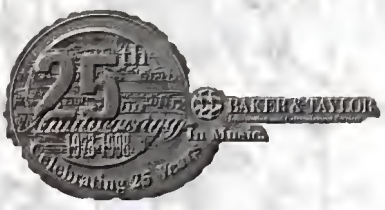
Books, Etc.: *The largest selection of books and calendars imaginable, all available through Baker & Taylor Books.*

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TalkMedia:™ *Our exclusive, touchtone telephone ordering and information service allows round-the-clock, everyday access to our complete inventory.*

People: *Each and every customer is our priority. Our personnel are dedicated professionals who realize that total customer satisfaction is our goal.*

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Online Consultancies Spring Up To Assist Labels, Net Firms

BY DOUG REECE

LOS ANGELES—With all the *Sturm und Drang* created in the wake of the new media/music revolution, it's no wonder that a cadre of digital mercenaries—or diplomats, as they might prefer to call themselves—has sprung up to help guide record labels and technology companies through each other's unique, and sometimes hostile, cultures.

"We see ourselves as the interface between the music and technology industries," says Josh Warner, founder of Culver City-based Blink Media. "We help the technology companies offer their products to the music industry and the music consumer more effectively, and, conversely, we help the music companies use new technologies to market their artists more effectively."

In addition to Blink, OneHouse, Electric Artists, Consulting Adults, and M80 Interactive Marketing have all emerged in recent years or months, offering a virtual menu of everything from specialized, street-team-style Internet promotions to full-blown online marketing campaigns.

Moreover, it is the expertise and insight of individuals at these organizations that clients hope to use to improve their chances in the digital future.

A good example of that is Los Angeles-based OneHouse (www.onehouse.com), which works with the Recording Industry Assn. of America, Geffen Records, BMG, Microsoft, and a number of major-label artists in rap, rock, and other genres.

Founded by the former head of multimedia at Geffen, Jim Griffin, and financed by Cherry Lane Music, OneHouse is becoming a premier new-media consultant.

Although OneHouse assists clients with such digital-era concerns as instituting watermarking systems and archiving and managing digital media, the company's general duties include guiding clients through the technology maze.

"We absorb the uncertainties of our clients in the area of technology," says Griffin. "We listen very carefully to their concerns, and we research, experiment, and assist in implementation, if that's what we're asked for.


KRASNER

"Every single day, entertainment executives are wondering how they can use the power of new media to attract attention to their product and cut through the clutter," adds Griffin. "Whether it's out of fear or opportunity, they need information. They rightly wonder what the difference between [digital distribution companies] a2b and Liquid Audio is, streaming vs. download, or what Microsoft thinks about what they are doing. How can we avoid piracy while at the same time launch promotions?"

Likewise, Ted Cohen, founder of Los Angeles-based Consulting Adults, often finds himself steering clients away from potential disasters.

"The worst part of a conversation with a potential client," says Cohen, "is when they say, 'I want to do such and such,' and I say, 'Oh, you mean like JAMTV?'

"What we try to do is take their ideas and tweak them another way to differentiate the collision course they're on with someone already in that space," continues Cohen. "Some of the coolest ideas out there are refinements of things that were perceived as stupid ideas at first."

Cohen, a music industry veteran and one of the primary forces behind the new technology/music industry conference Webnoize, has been involved in new media since 1982 and consulting since 1993.

Over the past few years, he has seen the technology used to promote artists online improve significantly. Still, one of his main objectives is getting beyond the "gee-whiz factor" to help differentiate technology clients to the music industry and help label clients make decisions about what technologies to employ.

For these and other matters, such companies as DreamWorks, Liquid Audio, Universal New Media, and Red Bank, N.J.-based Music Marketing Services have enlisted Cohen's help.


SCHILLER

"There is so much to keep track of with all the online technologies and all of the Web activities out there," says Marcus Peterzell, VP of marketing for Music Marketing Services. "We could have brought in a dedicated staff person, but there's a learning curve there, and that person would really only be in the mix in our company. We felt we were better off getting someone like Ted, who's involved in the daily business mix and at every conference and knows the difference between technologies that are real and what's just a lot of words on paper."

Others, too, have found success by developing programs that make sense to both the technology and music sectors.

New York-based online marketing firm Electric Artists first paired with corporate clients like digital download specialist a2b Music. Acting as the middleman, the company developed music-based marketing and promotion programs with various labels and managers and created a network of online and offline partners.

Inventive online promotions with Tori Amos and Depeche Mode (Billboard, Sept. 12) have generated 10,000 Internet pre-orders for each act's latest album.

"What happened on the Web initially was that the Internet companies were not running on the same track as the power base at the labels, which is sales, promotion, and distribution," says Marc Schiller, CEO of Electric Artists. "The Internet was always a

(Continued on next page)

Party Tunes Are The Key To Drew's Famous

BY FRANK DICOSTANZO

NEW YORK—Take Drew's challenge. Walk into a music store, tell the clerk you're having a party, and ask if he can recommend some music. He may point to a Drew's display.

Drew is Drew Matilsky, founder/president of Turn Up the Music, a privately owned label that sells its party themes directly to retail under the name Drew's Famous Party Music.

The label has found its perfect niche, providing musical compilations for every occasion from birthdays to luaus.

"What this company is all about," says Matilsky, "is having fun, selling fun, and making money for our customers."

The idea to create party albums, he recounts, came from going to parties and noting which songs made people want to sing and dance.

The initial result was a aeries of albums featuring 15 to 20 cover versions of some of the most popular and instantly recognizable party music.

For instance, "Drew's Famous Party Music," the label's first album—which was certified gold by the Recording Industry Assn. of America—includes versions of such songs as "Y.M.C.A.," "Chicken Dance," "Electric Slide," and "Hokey Pokey."

"I felt tunes like that would make a fun party compilation, and when I quickly discovered that these songs were not readily available in stores, I began doing the necessary research to make my own records," says Matilsky.

Based in Kenilworth, N.J., the company, which was started in May 1994 (in Matilsky's modest two-bedroom apartment in Jersey City, N.J.), quickly grew into a label with full in-house production, art, and marketing departments and a distribution facility. The company employs nearly 50 people and boasts a catalog of more than 50 albums.

"On average, our releases sell about 50,000 units," says Jeff Boyd, VP of music sales. He adds that "approximately 30% of our recordings are actually sold in music stores, with the balance distributed to mass merchants, party stores, supermarkets, drugstores, specialty shops, clothing stores, and other retail venues."

"Our diatribution system is ao unique," continues Boyd, "that in a mall with 200 stores, it's possible that our products could be found in 10% of them.

"We're able to get product into places where others have never even thought of selling music," says Boyd, adding that the label is exploring the possibility of opening its distribution channels to other labels as well.

And while the label sells directly to most of its accounts, Boyd adds, the music is also available through Handleman, Anderson Merchandisers, and several other national wholesalers.

(Continued on next page)

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ONLINE CONSULTANCIES SPRING UP TO ASSIST LABELS, NET FIRMS

(Continued from preceding page)

separate kind of island."

In its effort to eliminate that gap and spread into new territories, Electric Artists has varied its services.

"A consultant will go to a label or new-media company and say, 'Here's what you should be doing,' but they're becoming part of the problem rather than the solution by giving the label more work," says Electric Artists president Ken Krasner. "We've staffed up in order to be able to execute, maintain, and manage a specific online promotion."

GROWING UP ONLINE

One of the company's specialties is working with big-name artists to design and implement multitiered campaigns that include overseeing the development of World Wide Web sites. These campaigns can last anywhere from four to six months.

As an extension of these services, Electric Artists will soon be competing with Internet retailers like Artist Direct by launching artist-based merchandise and music stores for Counting Crows, Depeche Mode, and Garbage.

Blink Media is developing its own properties, in addition to consulting with such companies as Liquid Audio, Motown, and Interscope. According to Warner, Blink is setting up a syndicated music critics chart and an Internet record label. The first signing is Sonic Mayhem, an act best known for the soundtrack to the popular computer game "Quake."

The longer-term goal, says Warner, is to become a "fully integrated, stand-alone online entertainment company with a strategic consulting division."

Other companies, like Silver Lake-based M80, have carved out some well-defined niche services that labels have readily employed.

M80, which specializes in tapping the Internet to create cyber-street teams, has done work for such companies as A&M Records, Warner Music Group, Nothing Records, and Trauma.

The operation is run by Dave Neupert, who began to appreciate the value of online grass-roots campaigns during his tenure as head of new media at Maverick Recording.

It was there that Neupert began organizing fans to post news and information about Maverick artists on fan sites, bulletin boards, and chat rooms focused on the label's artists or similar-sounding acts. College and high school students spending eight hours a day online who also happened to be fans of Msverick artists were eager to help Neupert spread the word.

In exchange for the fans' work, M80 dispenses concert tickets, merchandise, opportunities to meet band members, and other rewards.

"The key is empowering fans to go out and sell this music," says Neupert. "They already do, but we say, 'Let's give them focus.' Instead of having some promotions guy out there hyping the hell out of it, we try to keep it as real as possible and still create a good word-of-mouth campaign."

The general view is that while record labels will continue to keep tech-savvy staffers in-house, the industry—as it has been done in the past—will hire outside firms for certain projects in order to remain streamlined and efficient.

"We're moving into a period where s lot of the hype is going to be replaced by creative marketing and hard work," says Warner. "The time of, 'Yeah, let's put up a Web site, and everyone will come, and we'll sell them records' is over.

"With thousands of new domain names going up daily, you have to market against that," he adds. "It's only going to get more difficult to differentiate yourself, which is why businesses in our position will grow."

Indeed, nearly all consultants interviewed for this article have hired additional staff in the past month.

PARTY TUNES ARE THE KEY TO DREW'S FAMOUS

(Continued from preceding page)

According to Matilsky, the company has had minimum sales growth of 50%-60% a year. Sales are now in the millions, the company says, declining to be more specific. It estimates that CDs account for 60% of sales, cassettes nearly 38%, and video about 2%.

"Our goal," emphasizes Andy Quartin, VP of operations, "is to convince the consumer that Drew's Famous Party Music is as synonymous to a party as paper cups, balloons, and streamers."

Among the Drew's Famous leading sellers are "Smash Hits" (250,000 units), "Extreme Party Music" (300,000 units), "Halloween House Party Music" (more than 500,000 units), and "Drew's Famous Party Music" (950,000 units). (All figures were given by the company and cannot be verified by SoundScan because many of the sales are in outlets not measured by SoundScan.)

Other Drew's Famous titles include "Tender Memories," "Christmas Party Music," "Those Were The Days," "Oldies But Goodies," and "Sports Jam."

The company has also developed a budget line of cover party albums under the name DJ's Choice, which it sells mostly through supermarkets.

With more than a dozen titles in that line, Boyd says, "the turnover has been fantastic, given the low price, colorful artwork, high-quality packaging, popular tunes, and the fact that people shop in supermarkets two to three times a week."

DJ's Choice includes "Radio's Hottest Hits," "Country Dance Party," "Top 14 Countdown," "Candlelight Kisses," "Housekeeping Hits," and "Sports Explosion."

The albums are generally merchandised in point-of-purchase displays and atop checkout counters.

But, Quartin says, "essentially, our product exposure comes from people playing our music at parties and others hearing it."

Quartin describes the company's market in one word: "Mom." "Obviously, children have lots of parties, and who buys the music? Mom."

Quartin says the four Halloween-themed albums are among the most popular sellers. " 'Halloween House Party Music' charted on Top Pop Catalog Albums last year," he notes.

The label launched its first single, "Something Wicked (This Way Comes)," available exclusively on its "Halloween House Party Music" album. "We've taken the single to the top 100 dance stations in the country," says Boyd. He adds that there really hasn't been a hit Halloween single since "Monster Mash" in 1973.

The Drew's Famous Party series has a list price of $12.98, providing retailers with a 45%-55% markup.

Admittedly, Boyd says, it wasn't easy, at first, convincing retailers like HMV, Tower, snd Virgin to carry cover tunes. But, he adds, they were impressed by "the packaging, along with the margins and the quick turnover."

Upcoming releases include a millennium-themed New Year's album titled "Drew's Famous Party Of The Century" and a swing compilation. The label plans to release between 25 and 30 albums a year.

Drew's Famous can also be found on the Internet at www.drewsfamous.com, which features the label's catslog, a fan club, contests, and ordering information.

Meanwhile, the company remains focused on maintaining a strong retail support system. To that end, Matilsky ststes, the label will guarantee participating retailers that carry their displays sales of $2,000 per square foot, with no penalties and full returns. He adds that the label is willing to purchase space at retail if necessary.

"But that's the serious business side," he says. First and foremost, "we're about having fun."

newsline...

RENTRAK, the revenue-sharing video distributor, has announced that its fiscal second-quarter revenue and earnings will be below estimates because of fewer orders from retailers for product. Retail chains have been ordering videocassettes directly from the studios under revenue sharing plans, as studios have devised promotions to increase retailers' depth of titles. Rentrak says that revenue for the quarter that ended Sept. 30 is down about 6% and that earnings will be "substantially" reduced.

VIACOM says it has completed the sale of its Blockbuster Music chain of 378 music stores to Wherehouse Entertainment for $115 million. The proceeds will be used to pay down debt. Viacom remains the owner of Blockbuster Video, which it expects to spin off to shareholders or to the public in a stock offering next year.

THE INTERNATIONAL RECORDING MEDIA ASSN. has introduced a new logo design that it says reflects a changing marketplace in the industry. The trade organization used to be known as the ITA, or International Tape Assn.

MUSIC CLUB, the U.K.-based marketer of reissue and compilation albums, has launched a World Wide Web site (www.musicclub.com) that includes links to online music merchants, the company's parent company, and U.S. distributor Koch. The label is releasing eight new titles Nov. 17, including "Los Van Van" and "Irakere", the first two titles of a planned series of Cuban music, "La Colleccion Cubana."

OGLIO ENTERTAINMENT GROUP, an Hermosa Beach, Calif.-based label, has been named one of the fastest-growing companies in the U.S. by Inc. magazine in its Inc. 500 list. The label's five-year growth rate of 819% gives it a ranking of 357 on the list.

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Top Pop Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		★ ★ NO. 1 ★ ★		
1	1	**GARTH BROOKS ▲⁷** CAPITOL NASHVILLE 26689 (10.98/15.98)	THE HITS 16 weeks at No. 1	158
2	2	**BEASTIE BOYS ▲⁴** DEF JAM 527336/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	369
3	4	**METALLICA ▲¹⁰** ELEKTRA 61113* EEG (10.98/16.98)	METALLICA	376
4	5	**SHANIA TWAIN ▲¹⁰** MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	191
5	7	**ALANIS MORISSETTE ▲⁶** MAVERICK 45401/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	174
6	6	**BOB MARLEY AND THE WAILERS ▲⁵** TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	488
7	9	**BOB SEGER & THE SILVER BULLET BAND ▲⁴** CAPITOL 33854* (10.98/15.98)	GREATEST HITS	209
8	10	**SOUNDTRACK ▲⁵** POLYDOR 823 [illegible]/A&M (10.98 EQ/17.98)	GREASE	283
9	11	**CELINE DION ▲¹⁰** 550 MUSIC 67542/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	137
10	15	**JIMMY BUFFETT ▲⁵** MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	401
11	14	**GUNS N' ROSES ▲¹⁵** GEFFEN 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	387
12	12	**PINK FLOYD ▲⁷** CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1127
13	13	**SUBLIME ▲⁴** GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	117
14	8	**ERIC CLAPTON ▲⁷** POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	314
15	22	**LYNYRD SKYNYRD ▲⁷** MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	184
16	19	**DEF LEPPARD ▲** MERCURY 526718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	109
17	16	**TOOL ▲** VOLCANO 31087* (10.98/16.98)	AENIMA	106
18	18	**DAVE MATTHEWS BAND ▲⁴** RCA 66904 (10.98/16.98)	CRASH	130
19	17	**AEROSMITH ▲⁴** GEFFEN 24[illegible]6 (12.98/17.98)	BIG ONES	112
20	20	**JEWEL ▲⁹** ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	141
21	25	**PINK FLOYD ▲²⁰** COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	499
22	21	**JAMES TAYLOR ▲⁵** WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	418
23	—	**EAGLES ▲⁵** ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	208
24	23	**2PAC ▲⁵** DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	137
25	28	**CREEDENCE CLEARWATER REVIVAL ▲⁴** FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	275
26	26	**METALLICA ▲⁵** ELEKTRA 60816/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	447
27	32	**TOM PETTY AND THE HEARTBREAKERS ▲⁴** MCA 10813 (10.98/17.98)	GREATEST HITS	244
28	30	**AC/DC ▲⁷** ATLANTIC 82418/AG (10.98/16.98)	BACK IN BLACK	240
29	27	**SARAH MCLACHLAN ▲⁴** NETTWERK 1875*/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	213
30	35	**KORN ▲** IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	89
31	40	**FLEETWOOD MAC ▲⁴** WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	324
32	37	**VARIOUS ARTISTS ▲⁷** TOMMY BOY 1[illegible]37 (10.98/15.98)	ESPN PRESENTS: JOCK JAMS VOL. 1	169
33	38	**KORN ▲** IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	53
34	31	**AEROSMITH ▲⁷** COLUMBIA [illegible] (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	297
35	33	**MADONNA ▲⁶** SIRE 45440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	247
36	36	**ALAN JACKSON ▲⁴** ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	157
37	29	**LEANN RIMES ▲⁵** CURB 77821 [illegible]98/[illegible]98)	BLUE	102
38	34	**VAN MORRISON ▲³** POLYDOR 8418[illegible]/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	405
39	42	**JOURNEY ▲⁵** COLUMBIA 44393 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	455
40	44	**EAGLES ▲⁷** GEFFEN 24[illegible]6 (12.98/17.98)	HELL FREEZES OVER	202
41	46	**AC/DC ▲⁷** ATLANTIC [illegible]215/AG (10.98/16.98)	LIVE	62
42	45	**QUEEN ▲** HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	285
43	39	**ELTON JOHN ▲⁵** ROCKET [illegible]/A&M (7.98 EQ/11.98)	GREATEST HITS	439
44	—	**VARIOUS ARTISTS ▲⁷** WALT DISNEY 60605 (6.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	54
45	48	**METALLICA ▲⁴** ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	416
46	50	**ELTON JOHN ▲** MCA [illegible] (10.98/16.98)	LOVE SONGS	79
47	—	**SADE ▲⁷** EPIC [illegible]* (10.98 EQ/17.98)	BEST OF SADE	123
48	41	**SELENA ▲⁷** EMI LATIN 34123 (10.98/16.98)	DREAMING OF YOU	68
49	—	**FRANK SINATRA ●** REPRISE 26667/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	50
50	—	**JANIS JOPLIN ▲⁷** COLUMBIA 32[illegible]6 (8.98 EQ/9.98)	GREATEST HITS	297

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for SMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title.

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Marsala Is Latest Casualty In Navarre Streamlining; AFIM Readies For Awards

NAVARRE NOTES: More than one insider has noted some irony in the fact that the exit of Navarre Corp. COO **Guy Marsala** (Retail Track, Billboard, Oct. 31) was revealed in a press release headlined "Navarre Corp. Announces Streamlined Organizational Structure."

Marsala was widely viewed as the executive who presided over the two major restructurings that rocked the New Hope, Minn.-based distributor during 1997 (Billboard, July 12, Sept. 20, 1997). This time, it was Marsala himself who found himself "restructured" out the door.

Though Marsala's departure from the company after two years on the job was termed a "resignation," sources indicate that his contract had run out, and the company chose not to extend the relationship. The company's division heads now report directly to Navarre president/CEO **Eric Paulson**.

Many observers see the elimination of the COO position as a sensible one, since Navarre now



by Chris Morris

boasts four strong division chiefs: music distribution VP/GM **Jim Chiado**, who joined the company in March (Declarations of Independents, Billboard, March 28); computer products VP/GM **Ian Warfield**, who came on board in January; marketing VP/GM **Terri Bonoff**, the former head of the computer products division; and alternative retail marketing VP/GM **Tom Lenaghan**, a former Handleman Co. exec who joined the company in June 1997.

Though, as noted last issue, Navarre posted an operating loss of $1.3 million for the quarter that ended Sept. 30, the company had reason to be encouraged by the performance of its music division. In an Oct. 21 conference call with analysts, brokers, and investors, Paulson noted that net music sales increased 12.2% in the quarter just ended and climbed nearly 20% during the first six months of the current fiscal year.

In spite of this good news for the music division at large, one dark cloud passed over the horizon in October, as Cleveland regional salesperson **Sue Manns** exited Navarre. Manns—who collected the firm's salesperson of the year award in 1997—declined the company's request to relocate to Detroit and left the company Oct. 16, according to sources within the firm.

START YOUR ENGINES: Unbelievable as it may seem, the nominating process for the 1999 Assn. for Independent Music (AFIM) Indie Awards, which honor excellence among independently released albums, has already begun.

AFIM director of special projects **Mary Neumann** dropped Declarations of Independents a

(Continued on page 79)

Kid Rhino To Issue 'Teletubbies' Album

Disc Follows Well-Received Video Versions Of U.K. Kiddie Show

EH-OH, LET'S GO: Kid Rhino will unleash "Teletubbies: The Album," the first audio release spun off PBS' massively popular "Teletubbies," on Nov. 17.

The album consists of 14 songs and remixes from the TV show, including "Teletubbies Say 'Eh-Oh!,' " which was a No. 1 single in Britain. "Teletubbies: The Album" carries a suggested retail price of $16.98 for CD—which will feature a lenticular lens cover that makes the four Teletubbies appear to be dancing—and $10.98 for cassette.

"Teletubbies" began in the U.K. in the early '90s, created and produced by **Anne Wood** and **Andrew Davenport** of Ragdoll Productions (U.K.) Ltd. The program, which is distributed here by New York-based itsy bitsy Entertainment Co. (a subsidiary of Handleman Co., via North Coast Entertainment), debuted in April on PBS.

Described as the first TV show whose target audience is children younger than preschool age, "Teletubbies" features four brightly colored "technological babies" with TV screens for stomachs and antennae on their heads—named Tinky Winky, Dipsy, Laa-Laa, and Po—whose purpose is to acquaint their tiny viewers with the world of technology.

"The show was created to nur-



by Moira McCormick

ture young children's thinking and listening skills, arouse curiosity, and expand imaginations, while promoting warmth and kindness to others," says a Kid Rhino spokeswoman.

Controversial for its use of baby talk, "Teletubbies" has nonetheless thoroughly captured its intended audience. Both "Teletubbies" home videos, "Dance With The Teletubbies" and "Here Come The Teletubbies," are in the top 10 of Top Kid Video chart after seven weeks of release.

The songs on "Teletubbies: The Album" were written by Davenport (who penned the lyrics) and **Andrew McCrorie-Shand**, who composed and plays the music. They include such titles as "Puddle Dance," "Dirty Knees," "Dipsy's Fancy Hat," "Running Away Dance," and "Tree."

TWIST BARBIE: A just-released album purportedly performed by Barbie (yes, the doll) and her "friends" Christie and Teresa is receiving a potentially giant promotional boost via a toy tie-in. "Beyond Pink," which is also the name of Barbie's "band," hit stores Oct. 13 from Sony Wonder, the children's and family division of Sony Music, and Epic Records.

Mattel is simultaneously launching Beyond **Pink** Barbie, Christie, and Teresa dolls, complete with pretend musical instruments—and a cassette single of album track "Think Pink." Included with each doll package is a $2 mail-in rebate on purchase of the "Beyond Pink" CD or cassette.

Wendy Moss, senior VP of marketing for Sony Wonder, says the **Spice Girls**-esque dance/pop album's target audience is girls ages 5-15. "While everything about this CD is skewed toward the preteen audience—the subject matter aims to be empowering and then spends a bit of time on the subject of boys and love—the younger girls will be drawn to it because they want to emulate the older girls."

Sony Wonder is working with Epic and independent promoter **Bruce Shoen** to promote a radio single, "Boys Will Be Boys." Moss says it is being worked at rhythmic top 40 and pop outlets. Among the first stations to air "Boys Will Be Boys" are KLSX Los Angeles and WWST Knoxville, Tenn., along with the Radio

(Continued on page 80)

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Camelot/Trans World Deal's Consequences Are No Surprise

RETAIL TRACK by Ed Christman

TALK ABOUT A TUMULTUOUS week. The industry was stood on its head on Monday morning, Oct. 26, when Trans World Entertainment Corp. announced it was absorbing Camelot Music (see story, page 1). Even yours truly was caught by surprise on this one.

I was out sick, but I knew something was up immediately that Monday after I checked my phone mail at about 11 a.m. and was greeted by the fact that I had 17 messages awaiting me. It would grow to almost 40 by midafternoon, and as I listened to them, they were all on the same topic, and almost all took the same tone.

Almost lost in the shuffle initially was the announcement that the Wherehouse Entertainment acquisition of Blockbuster Music was closing. But as the two deals came together in people's minds, most label sales and distribution people came to the realization that their world would become exceedingly more difficult, because the resulting organizations would have more buying clout. And because there would be fewer places to turn to in trying to break developing acts.

Even before these final two acquisitions took place, sales and distribution executives were complaining to me that some of the accounts that have grown larger over the last 18 months were already throwing their weight around.

Also, the label people universally were sorry to see the disappearance of Camelot Music, which has always been among the industry's top three cooperative accounts, into Trans World, which the industry sales and distribution community describes as its most demanding account.

But, risking the wrath of labels and distributors, I would point out that all of them hastened this day. Back in 1994, when the price war first started taking its toll on retailers, music specialty merchants at the National Assn. of Recording Merchandisers' (NARM) annual convention begged the six majors to strengthen and enforce their minimum advertising price policies.

The merchants illustrated their case with predictions of what would happen if the majors and independents continued to underwrite the price war for loss-leader merchants. Their pleas fell on deaf ears, as record labels and distrib-

(Continued on page 80)

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#1 What Disney movie does Toni Braxton say is her favorite?

#2. What is the name of the first Disney animated film in which Walt Disney co-wrote one of the love songs?

#3. What song title does Toni Braxton call "the mother of all whacked out words"?

a) "Zip-A-Dee-Doo-Dah"
b) "Bibbidi-Bobbidi-Boo"
c) Supercalifragilisticexpialidocious"

The first 1,000 submissions with correct responses win!

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Walt Disney RECORDS
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DECLARATIONS OF INDEPENDENTS

(Continued from page 77)

line to lay out the awards procedure. Independently distributed albums (including direct-to-retail and Internet releases) issued during the 1998 calendar year are eligible for a '99 Indie. As it was this year, the competition is open to labels that are not members of AFIM; there is, however, a $25 entry fee per title for non-AFIM companies. Entry forms are available from Neumann, who may be reached at 518-861-7037; her fax number is 518-861-7038, and you can E-mail her at mary@afim.org.

Neumann is also headhunting judges for the '99 competition. If you're like us and you enjoy having *too doggone many records to listen to*, contact her for details.

QUICK HITS: M.C. Records in Huntington Station, N.Y., has signed legendary folk performer **Odetta**. The label says it will issue a new album, the singer's 27th, early next year . . . "You Am I's #4 Record," the latest album by the Australian band, saw release Oct. 27 on Ra Records, via Wasabi Music Group. The album, some of you may recall, was originally on the Warner Bros. Records schedule, but the group was unceremoniously dropped by the label on the eve of the set's release. Ra, an Aussie label owned by BMG, opted to issue "#4 Record" independently in the U.S.; future You Am I albums may go through RCA.

FLAG WAVING: We don't know too many folks who picked up a nickname from **Elvis Presley**, so we are understandably a bit impressed by rockabilly ace **Rudy "Tutti" Grayzell**.

As Grayzell—who will have his very first album, "Let's Get Wild," released by Portland, Ore.-based Sideburn Records on Tuesday (3)—tells it, he was playing a gig with Presley in Tulsa, Okla., back in 1956 when the King laid his handle on him.

At the time, Presley had worked **Little Richard**'s hit "Tutti Frutti" into his show. "He said, 'Rudy Tutti, you should have recorded that,' " Grayzell recalls.

At that time, Grayzell was himself blazing a trail on the rock-'n'roll circuit. He recorded for, among other labels, Sun, Starday, and Capitol. One of his tunes, "Ducktail," was covered by fellow rockabilly **Joe Clay**, who brought the song back to life when he enjoyed a career renaissance in the early '80s in England.

While Grayzell's records are much prized by rockabilly freaks, he may be as well-known for the youthful musicians he shared stages with in the old days as he is in his own right.

As a young musician in the '50s in San Antonio, he worked with a talented 11-year-old named **Doug Sahm**. "That little son of a gun had talent," Grayzell says of the future Sir Doug. "He could pick up anything and play it . . . I'd jerk him out of school, say I was his chaperone."

In 1960, when he was first hitting the lounge circuit that sustained him for years, he played the Fremont Hotel in Las Vegas,



GRAYZELL

where his opening act was 13-year-old **Wayne Newton**.

But don't sell Grayzell himself short: With more than 40 years of performing under his belt, he says in his live-wire style, "I'm a hell of an entertainer onstage—high energy!"

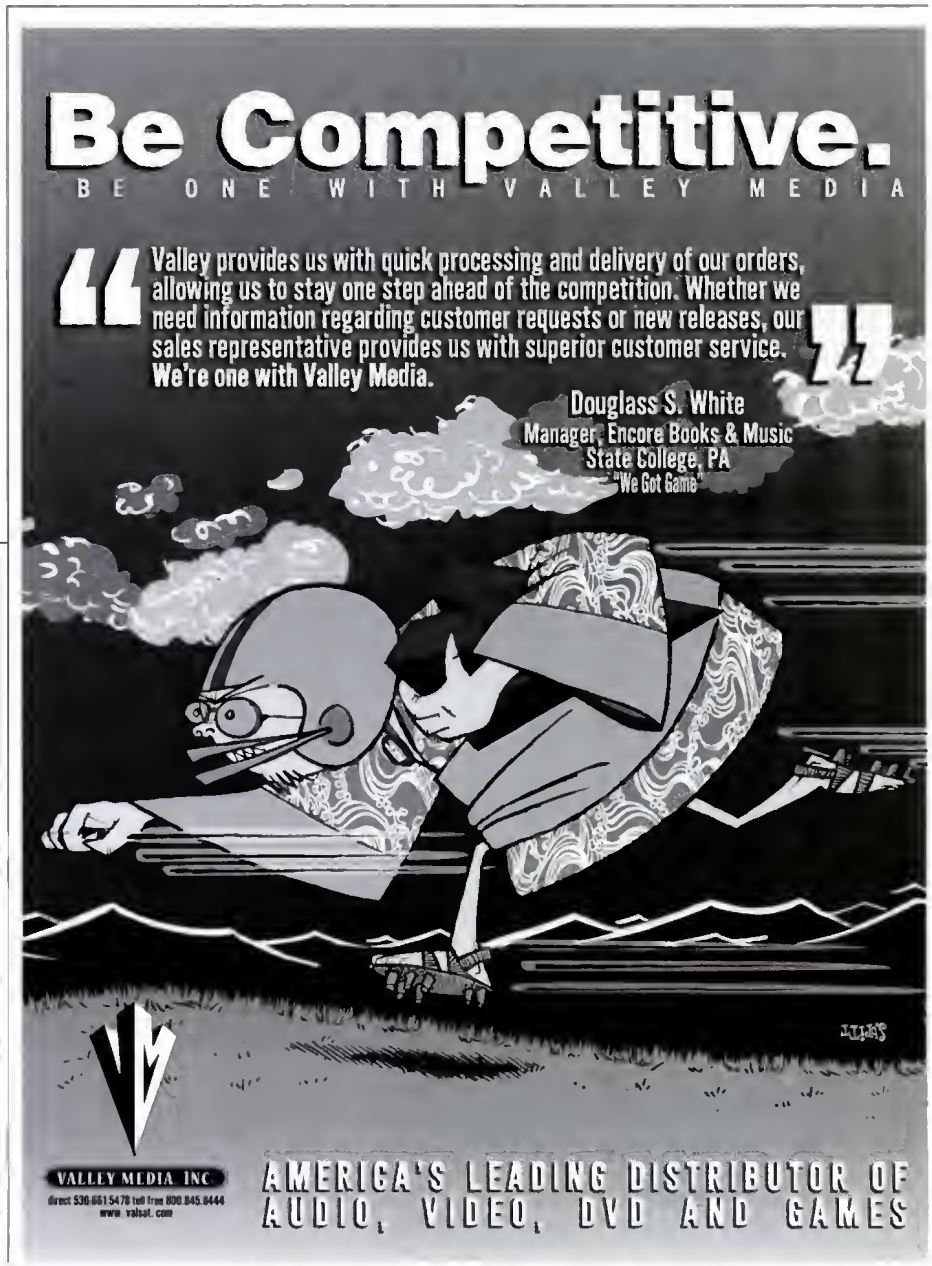
That energy—on display in Portland lounges and clubs since Grayzell moved there in 1960—impressed **Terry Currier** and **Jim Bradt**, who made Grayzell the first act signed to Burnside Records' new subsidiary Sideburn. The label paired the singer with our personal heroes, the Springfield, Mo., band and former Flag Wavers **the Skeletons**. The group's bassist, **Lou Whitney**, produced.

On "Let's Get Wild," Grayzell and the band rip through remakes of his '50s classics, including "Ducktail," his stunning cover of "Hearts Of Stone," "FBI Story," and the title track. Grayzell says, "I was never truly satisfied [with the old records]. I think my voice is better now than it ever was."

Particularly striking is a pair of cuts sung partially or totally in Spanish—"If You Want To See Me Cry" and the ballad "Jalisco," which Grayzell performs solo. "Lou said, 'My dad had a favorite song, "Jalisco." ' I didn't even know he was recording it."

Grayzell will show off his skyrocketing rockabilly style at a Dec. 4 gig at the Tractor in Seattle (backed by **the Picketts**) and at a CD release party Dec. 5 at the Aladdin in Portland. In February, he'll be touring Europe.





RETAIL TRACK

(Continued from page 78)

utors chose short-term gains from the tonnage moved by the loss-leader merchants.

And now you are reaping the long-term consequences of those actions.

Now, I know you're outraged and thinking, "Wait a minute. What about all the problems music merchants inflicted on themselves by overbuilding and taking on too much debt in the first half of the decade?"

Too true. But correcting those mistakes could have been a much more orderly, less painful process, spread over a much longer timespan. The label-supported price war accelerated the time the industry took to consolidate and intensified the pain.

Also, I would remind you of the meetings that many of you sat in on with Blockbuster back in the days when **Steve Berrard** was running the show there, and at the NARM Convention, where WHSmith's **John Hancock** accompanied the Wall's management, which reported to him. Both executives berated record label officials about the price war and their shrinking margins, and when they were ignored, both companies subsequently gave up on the music business. I need not remind anybody that both of those chains were involved in the Oct. 26 transactions.

Too often the record industry chooses short-term rewards over long-term pain when making decisions. And now you are left with the reality that the three large music specialty accounts and the mass merchants and consumer electronics retailers will have a combined market share of approximately 70%, which will make it more costly to spread records into the marketplace and more difficult to harvest developing acts.

Having said that, I would point out that as a result of the changing landscape, record retailers, whether they be specialty stores or mass merchants, will soon be facing a dilemma similar to the one that the labels faced back in 1994.

No doubt the temptation is great for merchants to use their clout to try to extract more in cooperative advertising funds from labels. Also, it likely would be easier and less expensive to ignore label complaints that most chains' micro-marketing capabilities are substandard.

But to do so likely will hasten the day that digital distribution of music to the consumer will become a reality. When that day comes, it won't eliminate music retail. People will shop in record stores for as long as people shop in stores in general. But it will affect retail, at the very least displacing sales, which will cause further disruption and pain at the account level.

We all know that future event is dependent on many factors, including the further development of technology, copyright protection, and consumers' demand for that kind of delivery. But it is also dependent on records labels' willingness to participate in digital distribution, and if large accounts become too ornery to deal with, it will push labels in that direction that much faster.

Of course, it's inevitable that labels someday will go in that direction: They are already trying to figure out ways to sell music directly to the consumer, whether it's through online retailing or through 800 numbers or catalogs. But how fast all that happens, and whether they pursue a transition that is orderly and less painful to merchants, could be dictated by how large accounts respond to record labels' needs today.

EXECUTIVE TURNTABLE

DISTRIBUTORS. Action Music Sales Inc. in Cleveland names **John Awarski** VP/GM and **Mike Wieland** head buyer. They were, respectively, GM and music manager at Borders Books & Music in Westlake, Ohio.

Provident Music Distribution in Brentwood, Tenn., names **Shirley Bazata** field sales rep for Southern Texas and Louisiana and **Rich Serpa** field sales rep for Southern California. They were, respectively, assistant manager at For Heaven's Sake Christian Bookstore and Southwest account rep at WEA Christian Distribution.

HOME VIDEO. Brian Moreno is named executive VP of worldwide home video at Playboy Entertainment Group in Beverly Hills, Calif. He was VP of worldwide marketing, family entertainment, at Warner Home Video.

Janet Cummings is named regional sales manager at Columbia Tristar



MORENO



CUMMINGS

Home Video in Culver City, Calif. She was distributor sales manager for Columbia Tristar at Major Video Concepts.

RELATED FIELDS. Universal Electronics Inc. in Cypress, Calif., names **Jerry L. Bardin** VP of engineering and operations. He was senior systems engineer at Science Applications International Corp.

Kuniyoshi Matsui is named president of TDK Electronics Corp. in Port Washington, N.Y. He was director of planning.

CHILD'S PLAY

(Continued from page 77)

Disney network.

KIDBITS: **Dinorock** is back with another terrific dinosaur-themed musical, on the Rounder Kids label. "Dreamosaurus," produced by kids' artist superstars **Cathy Fink** and **Marcy Marxer**, features a wide range of musical styles from tango to doo-wop to country to rock, all in service of witty, engaging, paleontologically accurate lyrics. The Dinorock team—**Michele Valeri, Mike Stein,** and **Ingrid Crepeau**—have outdone themselves once again. Check out their touring show when it hits your town . . . Master storyteller **Jim Weiss'** latest release also has to do with dreams. In fact, it's called "Sweet Dreams" (Greathall Productions of Charlottesville, Va.) and consists of story visualizations, with music, that help kids fall asleep.

Chaz "The Unity Guy," a kids' performer whose specialty is promoting multiculturalism and encouraging racial unity, has released a new album. Called "Everybody's Gotta Love Somebody," it's distributed by Rounder. The CD includes multimedia software that takes viewers on a virtual tour of Chaz's musical background, as well as his World Wide Web site, unityworld.com. Included with the CD is a black-and-white picture booklet, "The Book Of Unity."

Assistance in preparing this column was provided by Kim Cox.



Billboard® NOVEMBER 7, 1998

Top Kid Audio™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	1	13	VARIOUS ARTISTS WALT DISNEY 60625 (5.98/9.98)	HALLOWEEN SONGS AND SOUNDS
2	2	7	VARIOUS ARTISTS WALT DISNEY 60637 (6.98/16.98)	DISNEY'S GREATEST POP HITS
3	12	147	VARIOUS ARTISTS ▲[7] WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
4	3	30	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
5	4	18	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
6	23	21	READ-ALONG WALT DISNEY 60306 (6.98 Cassette)	MULAN
7	7	132	READ-ALONG ▲[2] WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
8	NEW ▶		READ-ALONG WALT DISNEY 60289 (6.98 Cassette)	A BUG'S LIFE
9	RE-ENTRY		MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD BEAR SONGS
10	5	99	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98)	TODDLER TUNES
11	NEW ▶		READ-ALONG WALT DISNEY 60307 (6.98 Cassette)	SIMBA'S FAVORITES
12	14	5	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES
13	9	164	BARNEY ▲[7] BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
14	17	166	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
15	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
16	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
17	8	4	TONY BENNETT RPM RECORDS/SONY WONDER/RPM RECORDS/SONY WONDER 69380/COLUMBIA (10.98 EQ/17.98)	THE PLAYGROUND
18	RE-ENTRY		READ-ALONG WALT DISNEY 60213 (6.98 Cassette)	LADY AND THE TRAMP
19	RE-ENTRY		VARIOUS ARTISTS ▲[2] WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
20	11	5	SCOOBY DOO KID RHINO 75505/RHINO (6.98/10.98)	SCOOBY DOO'S SNACK TRACKS
21	RE-ENTRY		VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
22	25	2	VEGGIE TUNES BIG IDEA/EVERLAND 9454/WORD (6.98 Cassette)	A VERY VEGGIE CHRISTMAS
23	RE-ENTRY		READ-ALONG WALT DISNEY 60279 (6.98 Cassette)	THE ORIGINAL STORY OF WINNIE THE POOH
24	13	96	CEDARMONT KIDS CLASSICS BENSON 82220 (3.98/5.98)	SILLY SONGS
25	16	118	CEDARMONT KIDS CLASSICS BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS

Children's recordings, original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1998, Billboard/BPI Communications, and Soundscan, Inc.

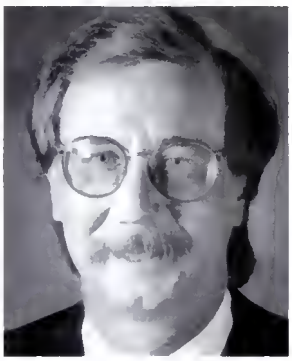
Fulfilling The Promise Of Online Retail

Behind The Blinking Facade Of Web Retail Are The Fulfillment Houses That Hold The Inventory, Process The Sale And Ship The Product

BY CATHERINE APPLEFELD OLSON

No matter how magical its marketing initiatives, an online music store is only as good as its ability to get product into customers' hands. Behind the simple point-and-click ordering of a CD over the Internet is a complex fulfillment structure aimed at satisfying the critical factors of timeliness and breadth of product.

The majority of online music merchants—65% of them—use independent distributor Valley Media for much of their wares, with Baker & Taylor and several others charting rapid growth in the online sector. The big exception is Amazon.com, which buys product from a few wholesalers but handles fulfillment in-house. The company operates two warehouses, in Seattle and Delaware, from which it fills all national and international orders.



ALTERWITZ



ROSEN

However, music manager Jennifer Cast says Amazon.com will likely expand its operations in Germany and the U.K. to handle sourcing of music product in selected international markets. She also does not rule out the possibility of teaming with one or more distributors down the line.

YOU'VE GOT MAIL

"It is imperative that we meet or exceed our customers' delivery expectations, and we didn't want to rely on anyone else to do that," says Cast. The other important reason for keeping fulfillment in-house is that a large percentage of Amazon.com's customers purchase multiple product categories at one time, Cast says. "We have customers who order books and CDs, and they are not going to want to pay two shipment costs. With outside distribution, they would be paying more."

Mike Small, director of fulfillment services at Baker & Taylor, says the ability to fulfill multiple product categories is becoming increasingly important. "The thing the Internet offers to retailers is they don't have to take on the inventory. That risk becomes one for the distributors, so it is easier for them to concentrate on promoting all three categories and positioning their product," he says. "The 'one-box' theory is very important and is something we are planning in the midterm to address."

Valley Media, which began aggressively courting online retailers from the get-go, expected strong volume for the deep-catalog items customers might be unable to find in a traditional retail outlet. The biggest surprise has been the strong interest in niche categories, according to Ken Alterwitz, senior VP of sales and marketing. "It's not only the fact that we are selling so much catalog, because we are known as a catalog specialty house, but if you look at [traditional retail] jazz sales, they make up 2% to 3% of all music sales. Online jazz sales continue to exceed 12%. Classical is twice the national average," says Alterwitz.

He notes that consumers' online interest in such a breadth and depth of titles has rendered them much less timesensitive than one might think. "We sell such a large majority of catalog titles that consumers can't find in their conventional retail stores, and they are usually happy to get them at all," he says.

Nevertheless, Woodland, Calif.–based Valley opened its second warehouse in June, a 330,000-square-foot facility in Louisville, Ky. The company plans to be shipping orders from the facility by early next year, with an eye toward bettering its online business. Also, according to Alterwitz, UPS will cover 80% of the U.S. population with two-day ground service by the start of next year, significantly shrinking Valley's delivery times. Since Louisville is an air hub for UPS, he says that Valley plans "to significantly raise the bar on the time when a customer can place an order." Alterwitz also notes that the existence of Valley's eastern facility will save many online retailers, and ultimately consumers, freight costs.

NEW WORLD ORDERING

Though freight costs have been largely stable across the major online retailers—the maximum shipping-and-handling charge coming in at just under $5—N2K's Music Boulevard has been experimenting with a shipping special where the company actually subsidizes freight costs in order to incite multiple purchases. Music Boulevard Network president J.J. Rosen says, "Today, the more products you order, the cheaper it is. For the first item, it is $2.99; if you add a second, it is $1.99; and for three or more items, it's 99 cents for the whole order."

International orders present unique shipping challenges, although some distributors, like Baker & Taylor, eschew non-domestic orders altogether in deference to label and studio licensing arrangements. International orders comprise less than 20% of Valley's online business, and Alterwitz says the percentage of international orders has significantly decreased due to the rising proportion of U.S. Internet users.



GILREATH

"I've really sliced and diced the makeup of the orders," he says. "At this point in time, with the global economy in a state of chaos, nobody is ordering parallel titles." Alterwitz says the cost of shipping a piece of product overseas typically runs $13 to $15, not including the VAT and other taxes a customer may have to pay. "Even in Japan, when the yen was strong and the average price of a CD in stores was $21 (U.S.) and CDNow had the product for $12, they are still on the wrong side of the eight ball with the shipping fee."

Given the steep fees, Alterwitz says customers outside North America tend to make large purchases when they come across a favorite artist whose product they've had trouble getting at home. "We have time and again seen international orders where someone comes in and finds an artist they have been looking for and will buy every single title in that artist's catalog. It is not uncommon to see 15 of one artist's albums going out in one shipment."

CDNow's non-U.S. customer base was 22% during the second quarter, says president Jason Olim, who anticipates an uptick in international sales as the company strives to set up fulfillment

(Continued on page 84)

Internet Radio Clash

Webcasters, Broadcasters And The Recording Industry Negotiate New Rules For Licensing The Music Played Over The Internet

BY DOUG REECE

The tangled web that online broadcasters and record companies have been weaving over the last few years became a lot stickier this past summer when both parties took an adversarial stance over licensing issues.

After more than a few bitter words exchanged between the Recording Industry Assn. of America and the Digital Media Association (DiMA)—a relatively new trade group formed by companies such as RealNetworks, Broadcast.com and Liquid Audio—a deal was struck outlining qualifiers for a compulsory webcasting license (Billboard, Aug. 15).

The washout has resulted in a landmark agreement—made official by the passage of the Digital Millenium Copyright Act of 1998—that sets forth the guidelines by which sound-recording holders (i.e. record labels) will be able to collect a new licensing fee.

Those who do not qualify for the new license will be required to negotiate with the labels individually, a prospect most Webcasters would rather avoid for the time being.

"I believe the record companies and DiMA members view the new law as a giant step forward in facilitating the licensing of music on the Internet," says RIAA VP and deputy counsel Steven Marks. "There were a lot of complex legal and administrative issues that are solved by this new law."



MARKS

There are still several arguments, however, over how the bill will effect various businesses.

To qualify for a license, Webcasters must abide by the following rules (which are described in detail at www.digmedia.org.):

1) During a three-hour period, a site cannot program more than three songs from a single album, nor play two songs in a row from a single album. Also during a three-hour period, Webcasters cannot program four songs from a single artist's catalog or more than three songs in a row from an artist's catalog.

(Continued on page 86)

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Online Romance: DVD + Internet Retail

Videophiles Who Yearn For Broad Selection And Detailed Info Find What They Need On The World Wide Web

BY EILEEN FITZPATRICK

In the world of Internet e-commerce, no product seems to fit better than DVD.

First and foremost, the demographics of Internet shoppers and early DVD adopters fit like a glove. Both groups are predominately high-income males, aged 25 to 35, and both groups exhibit a desire to own every new high-tech gadget that comes on the market.



FIDLER



DANIHER



MASON

Sony Electronics VP of DVD marketing Mike Fidler estimates that 65% to 70% of DVD owners have Internet access and are comfortable with purchasing online.

"DVD purchasers match Internet users," agrees DVD Express VP of marketing Susan Daniher, "and even though DVD appeals to less than 1% of the population, we're set up for unbelievable growth."

SMALL BUT GROWING

Indeed, DVD penetration levels are estimated to be approximately 600,000 to 800,000 households, and, while sales continue to grow each month, the market is still tiny compared to VHS.

It's a niche market, but Internet retailers have an advantage over traditional retail because, unlike brick-and-mortar stores, DVD online stores can offer every title available without actually carrying the physical inventory. Many sites use outside fulfillment houses, though some maintain onsite warehouses to quickly fill orders. Being open 24 hours a day, seven days a week, also allows Internet customers to buy at their leisure. Prices are competitive with retail and are often advertised at least 30% off list, which ranges between $19.99 and $29.99.

The relatively small number of traditional retail stores that carry DVD offer, on average, 300 titles—less than one-quarter of the current DVD offerings. Nearly all Internet DVD stores carry every title available, as well as detailed information about each one. According to the *DVD Release Report*, 1,450 DVD titles are in release and another 400 will be released by the end of this year, excluding X-rated product.

Although the market is small, DVD Express says it will generate more than $16 million in revenue this year and BigStar Entertainment says sales are so brisk that it spun off a separate DVD site from its video site on Oct. 21.

"DVD is one of the first entertainment products that was introduced online," says Videoserve.com co-principal Michael Mason, "and those shopping online are not satisfied with just the 20 titles that they might be able to find at retail."

BigStar CEO David Friedensohn agrees that selection and information are the key for many buyers. "Retail doesn't really stock many titles. And for the technophile market, knowing whether a title has Dolby Digital or AC3 sound is important," he says.

Videoserve, as well as BigStar and other online DVD retailers, claims to carry every DVD title, as well as nearly every VHS title on the market.

CHOOSING PARTNERS

As DVD's potential continues to rise, many online retailers have secured valuable cross-promotional partners to help advertise the format's availability on the Internet.

Hollywood-based DVD Express

(Continued on page 88)

FULFILLING THE PROMISE OF ONLINE RETAIL

(Continued from page 81)

with companies that are closer to home for selected customers. "We are now pushing product internationally and sourcing for the European consumers, which will provide significant time and cost savings." CDNow is working with distributor MSI in the Netherlands and will be actively seeking to partner with other overseas fulfillment houses in the coming months, he says.

> *"We have time and again seen international orders where someone comes in and finds an artist they have been looking for and will buy every single title in that artist's catalog. It is not uncommon to see 15 of one artist's albums going out in one shipment."*
> *—Ken Alterwitz, senior VP of sales and marketing, Valley Media*

For those online music retailers that want international fulfillment through one channel, MusicNet supplies three components of their service: a transaction engine, a database system and a Smart Hub fulfillment system that picks and packs from one of its eight distribution centers around the world.

"We don't necessarily want to compete with Valley, AEC and the others; they are doing a great job servicing the U.S.," says MusicNet president Charlie Gilreath. "Our goal is to augment retailers' domestic fulfillment with an international solution that allows one data path for each company. With our system, we say, 'Handle domestic distribution however you want, and we can work with the international accounts.' "

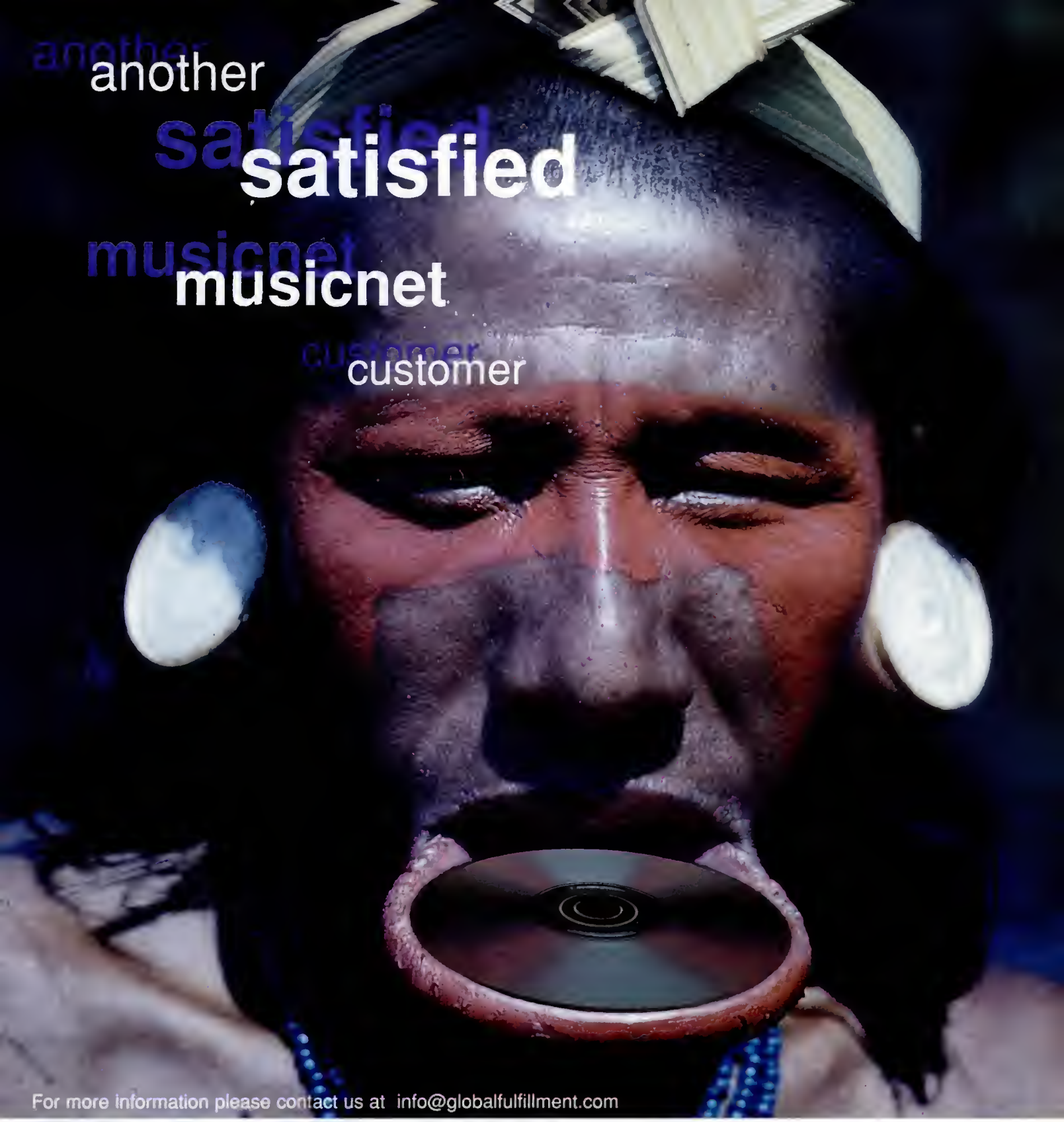
MusicNet is also working with distributors such as Bayside and THE in the U.K., which are using its Smart Hub technology to help hasten orders for product they may not have in stock. Tower International also recently began working with MusicNet for its non-U.S. accounts.

PICKING UP THE TRAIL

Olim notes that phone and e-mail traffic to CDNow's customer-service representatives is relatively low, but that the majority of those queries are from customers interested in tracking their orders. "It's one of the largest things people contact us about, but that does not imply the order is late or lost. Most of the time, it is a way to gain more of a sense of control or comfort." Customers of CDNow, N2K and several other music sites can track their orders online.

Beyond being a means to distribute major- and independent-label albums, the online merchandising arena is giving rise to programs that promote unsigned artists. Amazon.com's Cast says that, before the end of the year, the music division will incorporate an Amazon.com Advantage program like the one the company currently offers for books. The initiative will launch a broad distribution web for unsigned and indie-label artists who might otherwise only be available in a handful of local stores. Small says Baker & Taylor next month will launch a program in conjunction with Liquid Audio and MUZE that will give online distribution to unsigned acts with an eye toward getting national distribution in brick-and-mortar stores as well.





GlobalFulfillment.com

GLOBAL FULFILLMENT FOR INTERNET RETAIL

INTERNET RADIO CLASH

(Continued from page 81)

2) Archived programs that always start in the ssme place must be at lesst five hours long and cannot be available for more than two weeks in a row.

3) Looped programs must be at least three hours long.

4) Repeats of live programs must not be played more than four times in two weeks.

5) Webcasters cannot publish program guides that would allow users to predict when songs are going to be played.

6) Webcasters cannot program bootleg recordings.

7) Webcasters need to provide a way for users to identify song, album title and srtist name during playback of that artist within the first year of the sgreement.

8) Webcasters must adopt, at reasonable expense and effort, any technology that helps identify and protect sound recordings during delivery.

9) Webcasters cannot support technology that might undermine those technologies.

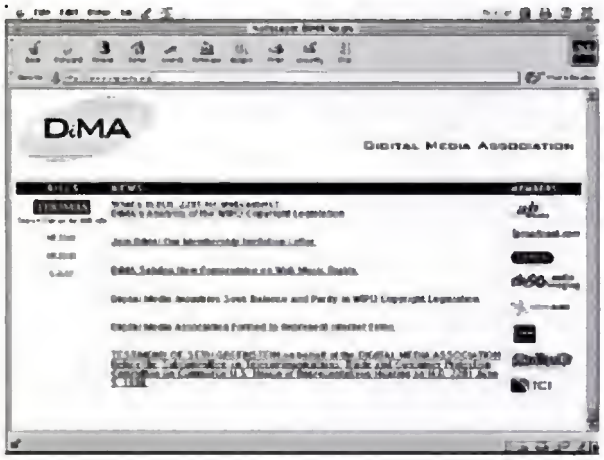
10) Wehcasters must take precautions to keep users from copying digitally transmitted songs.



PORTEUS

Radio stations simulcasting their signsl online are only required to follow the lsst three rules and pay the licensing fee, according to the RIAA, to qualify for the new license.

The National Association Of Broadcasters, however, says its members have no intention of paying a fee to record labels for simulcasting their signal online. "The NAB strongly disagrees with the RIAA's interpretation of [tbe legislation]," ssys NAB spokesperson Dennis Wharton.



The point of contention between the RIAA and tbe NAB is an exemption in the 1995 Digital Performance Rights Act for local, non-subscription, non-interactive digital broadcasts.

"Our interpretation is that the exemption applies to a local station that switches from an analog to digital signal for their local programs," says Marks. "That exemption is limited to local digital broadcast and does not cover other digital broadcasts, such as [an online] simulcast.

"But this issue doesn't represent the core concern of the record companies in passing tbis bill," he adds. "They were more concerned about interactive Webcasts and other services that could develop that would satisfy a person's desire to hear music such that that person no longer had a need to go out and purchase the record."

> *"[The record companies] were more concerned about interactive Webcasts and other services that could develop that would satisfy a person's desire to hear music such that that person no longer had a need to go out and purchase the record."—Steven Marks, VP and deputy counsel for the RIAA*

Internet broadcasting companies such as Brisbane, Calif.–based Imagine Radio believe such concerns are overstated.

In fact, Imagine VP of marketing and business development Brad Porteus says H.R. 2881, by including Webcssters who allow the "transmission of a program specially created for the recipient" in its definition of companies that do not qualify for a compulsory license, is effectively shutting down a significant, sales-stimulating segment of the Internet.

At press time, Imagine was still lobhying to have the definition of an interactive service narrowed in order to allow a small degree of playlist customization. Porteus says that, worded properly, a new definition could allow users to have some input on what they hear without providing an on-demand service or predictahle music delivery.

Nicholas Butterworth, president/editor in chief of SonicNet—a DiMA member company—disagrees. The company was in the process of dismantling its highly personalized Radio SonicNet Webcast at press time.

"I'm highly sympathetic to companies that want to offer personalized radio," he says. "I'm really interested in it; I think it's the future, I want to pursue it, but I just don't think it would be fair to expect Congress to dictate that the lsbels give us a blanket license for personalized music without discussion or negotiation. Frankly, if personalized music services are good enough, they will cut into CD sales."



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ONLINE ROMANCE: DVD + INTERNET RETAIL

(Continued from page 84)

has been extremely aggressive on this front, making advertising and exclusive retail agreements with Alta Vista and One Zero Media, which supplies content to



FRIEDENSOHN

Alta Vista's Entertainment Zone. Under the deal, DVD Express becomes Alta Vista's exclusive online retailer and receives advertising space on Alta Vista's site.

Recently, the company completed a $15 million deal with America Online that will give DVD Express access to AOL and it's affiliate sites, Digital City and CompuServe, via advertising and promotional offers.

Reel.com, which is a subsidiary of Hollywood Entertainment, also signed on as E!Online's exclusive retailer for both DVD and video titles.

On the hardware side, Sony has hooked up with NetFlix.com, the Internet's DVD rental store, in a cross-promotion called "You Pick The Flix," where consumers can receive free rentals as well as DVD titles. When consumers purchase any one of 13 Sony DVD players, they can receive a maximum of five free DVDs, depending on the level of purchase. Consumers can redeem their free goods through the NetFlix.com website. In most video programs at retail, consumers mail in coupons and register receipts and wait six weeks for the rebate or free premium.

"This is our first online promotion," says Fidler, "and we wanted it to have a level of immediacy and develop something in concert with our new five-DVD disc changer. Here they can register online and get the product in two or three days."

NetFlix president Mark Randolph says the company has also done cross-promotions with Toshiba and Pioneer.



RANDOLPH

"Hardware is saying there is a place for promotions," Randolph says, "and the time is now." He says the deals have benefited the company because, once consumers rent, it becomes "habitual."

DVD Express has also done similar deals with Toshiba and Gateway computers that offer discounts on DVD purchases when consumers buy DVD players and computers.

On the traditional advertising front, many dealers are turning to high-tech magazines. BigStar advertises in such videophile magazines as *Widescreen Review* and on the Internet's Miningco.com, which, Friedensohn says, lists a large number of technology guides.

The relatively small number of traditional-retail stores that carry DVD offer, on average, 300 titles—less than one-quarter of the current DVD offerings. Nearly all Internet DVD stores carry every title available as well as detailed information about each one.

DVD Express will launch a consumer-advertising campaign in November in conjunction with a "Player A Day" give-away with Toshiba. The contest will be advertised in videophile magazines, as well as in *Entertainment Weekly* and *Premiere*.

Capturing a niche market can be profitable, and many online retailers say DVD could turn out to be a windfall for Internet commerce, at least for the next couple of years.

"Right now, there are not enough DVD players in any given neighborhood to have a fully stocked store. That's why it can thrive on, and is a natural match for, the Internet for the next two or three years," says Randolph. "But the ultimate aim is be superior, even when the store next door to you has DVD. The difference will still be inventory and the ability to serve people better."

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Conference Call

The Skinny On Two Upcoming Musical Meetings Of Minds And Machines

This fall is shaping up to be unusually active on the new-media front, with two music/technology conferences being staged within a week of each other.

The first is newcomer Webnoize '98, which is being held Nov. 2–4 at the Sheraton Universal in Universal City, Calif. The second is Musicom4, taking place at the Loews Santa Monica Beach Hotel Nov. 9–10. Both conferences are looking for West Coast ownership of this rapidly evolving business sector, and both are promising marquee names, intriguing panels and major networking opportunities in order to lure in attendees.

Webnoize is name-dropping keynoters such as RealNetworks CEO Rob Glaser, MTV president Judy McGrath, and former E! Entertainment Television president/CEO Lee Masters, as well as a veritable who's who of new media. Musicom, too, is calling on heavy guns. Its kick-off "State Of The Union" panel brings together CDNow!'s Jason Olim, JAMtv/Rolling Stone Network's Jerry Mickelson, N2K's J.J. Rosen, Liquid Audio's Gerry Kearby, RealNetworks' Alex Alben and Electric Artists' Marc Shiller.

Many speakers and panelists are pulling double duty by making appearances at both Webnoize and Musicom. Olim, ARTISTdirect/UBL CEO Msrc Geiger and Mickelson are a few individuals who will be highly visible at both events.

With their players in position, Webnoize and Musicom are hoping to provide a forum that that allows those individuals to engage in some lively debate.

Both conferences are courting controversy with panels addressing the use and abuse of MP3. Musicom's "MP3s: Friend Or Foe" panel and Webnoize's "Digital Diatribes: Battling To Get Music To The Masses" will be nothing if not active.

Other overlapping themes include Webcasting (Musicom's "Radio On The Internet: How Is It Playing Out?" and Webnoize's "Reinventing Radio") and legal issues (Musicom's "Licensing On The Internet: Legal Issues And Business Implications" and Webnoize's "Legal Primer: Online Rights & Royalties").

And, while it's assured by varying angles and panelists that those segments will hold their own surprises and revelations, Webnoize and Musicom have also mapped out their own territories in other areas.

With an extra day to conduct business, Webnoize organizers have created several unique panels that will touch on topics ranging from broadband to financing to print media vs. online media. A "Fireside Chat" featuring Olim, N2K's Larry Rosen and Tower's Mike Farrace looks to be very dynamic, as well.

Meanwhile, Musicom will host a presentation on digital-audio radio service and panels focusing on indie and online record labels.

It's a lot to soak up in seven days. Think *stamina*. —*D.R.*


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Update

LIFELINES

BIRTHS

Girl, Sophia Opal Rhoades, to **Michele Block** and **Brian Rhoades** Oct. 18 in New York. Mother is Northeast regional promotion director for the Work Group. Father is national top 40 promotion director for Capitol Records.

Boy, Jagger, to **Hillaree** and **Scott Stapp**, Oct. 21 in Tallahassee, Fla. Father is front man for Wind-Up recording act Creed.

MARRIAGES

Kat Mallott to **Richard Webber**, Aug. 25 in Fintry, Scotland. Bride is head of video production for V2 Records in New York. Groom is a sculptor.

Elizabeth Zellen to **Robert Ross**, Oct. 2 in Staten Island, N.Y. Bride is a production assistant at Dorian Webb Designs. Groom is a coordinator in the art department at Atlantic Records.

DEATHS

Lon Clark, 86, of undisclosed causes, Oct. 2 in Manhattan. Clark appeared in many radio dramas during the '30s and '40s, including "Nick Carter, Master Detective," "Wilderness Road," "The Kate Smith Hour," and "Moon River." He performed opposite the likes of Orson Welles, Art Carney, and Helen Hayes. After moving to New York in the late '40s, he tried his hand at stage work on and off Broadway, starring as Jaime in the 1956 Broadway production of Eugene O'Neill's "Long Day's Journey Into Night." He is survived by his wife, two sons, a brother, and a grandson.

Leah Rosenblatt, 85, of a stroke, Oct. 17 in Rockford, Ill. Rosenblatt was the mother of Chicago entertainment lawyer Jay B. Ross, who represents James Brown and the estate of Dinah Washington, among others.

GOOD WORKS

POSITIVE POP: **The Backstreet Boys**, **'N Sync**, **Aaron Carter**, **Scooter**, **Touche**, **Mr. President**, **the Boyz**, **the Moffatts**, **Squeezer**, **Blumchen**, **R'N'G**, and **Gil** have recorded a single under the name **the Bravo All Stars** to benefit the Nordoff-Robbins Music Therapy Foundation. "Let The Music Heal Your Soul," out Tuesday (3) on Edel America Records, was written by **Alex Christensen** and **Frank Peterson** specifically for the organization. Contact: **Katie Scandalios** at 212-541-9700, ext. 19.

HOLIDAY HELP: The British/Canadian duo **Gypsy Soul** is donating part of the proceeds from "Sacred," a Celtic-inspired Christmas album that bowed Tuesday (3) on Off the Beaten Track Recordings, to the Foundation for Advancement in Music Education (FAME). FAME is a new charity based in Los Angeles that works for better music education by providing talent and services to aid educators. Contact: **Heidi Bowen** at 323-860-0891.

SUPER SESSION: **Al Kooper** and **the Rekooperators** will be joined by Grammy-winning vibraphonist **Gary Burton** and pianist **Paul Griffin** at a Saturday (7) benefit concert for the Al Kooper "It Can Happen" Scholarship Fund at the Berklee College of Music. The event will be recorded and videotaped for future release. Contact: **Emily Singer** at 617-747-2567.

HISTORICAL PERSPECTIVE: Rhino Records and Lifetime Learning Systems will distribute a high school educational program, "Black History In Music: Songs Of A People," in honor of Black History Month to 10,000 schools nationwide for free. With the help of program cosponsors HBO Home Video, Westwood One, Vibe, Blaze, Revlon, Be a Player/PMC, and MUSIC ALIVE!, Rhino will conduct a national creative writing contest for high school and middle school students with cash awards for use toward a college education, Black History Month video packs, and percussion instruments. Contact: **Yvonne Gomez** at 310-474-4778.



Charity Champion. On Oct. 1, Universal Concerts president Jay Marciano announced a donation of $75,000 to the Elton John AIDS Foundation, which helps fund AIDS research. The check was presented to the artist after his sold-out concert at the Coors Amphitheater in San Diego. Shown, from left, are Marciano and John.

CALENDAR

OCTOBER

Oct. 30, **Dance Party Networking Event**, sponsored by the New York chapter of the National Academy of Recording Arts and Sciences, Cheetah Club, New York. 212-561-1736, rsvp@powerhousegroup.com.

Oct. 30-Nov. 2, **1998 JazzTimes Coavention**, Marriott World Trade Center, New York. 800-866-7664, ext. 10.

Oct. 31, **11th Aneual Americae Fouedatioe For AIDS Research Charity Masquerade Ball**, hosted by Cyndi Lauper and Junior Vasquez, La Belle Epoque, New York. 212-806-1655.

NOVEMBER

Nov. 2, **Actors' Fund Of America Annual Gala**, honoring Shubert Drganization chairman Gerald Schoenfeld, Sheraton Imperial Ballroom, New York. 212-221-7300, ext. 129.

Nov. 2, **National Assn. Of Record Industry Professionals Inauguration**, Beverly Hills Hotel, Beverly Hills, Calif. 818-769-7007.

Nov. 2-4, **Webnoize '98: New Media Music Conference**, Sheraton Universal, Universal City, Calif. 781-279-2895.

Nov. 4, **City Of Hope Dinner Honoriag Timothy White Aad Howard Lander**, Barker Hangar, Santa Monica, Calif. 213-626-4611, ext. 6540.

Nov. 4, **17th Anaual Distiaguished Artist Awards**, honoring Garth Brooks, Kirk Douglas, Jerry Herman, Ann Reinking, and Lalo Schifrin, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 213-202-2236.

Nov. 4-6, **20th Annual Billboard Music Video Conference & Awards**, Sheraton Universal, Universal City, Calif. 212-536-5002.

Nov. 4-7, **1998 CMJ Music Marathoe**, **MusicFest & FilmFest**, Millennium Broadway Hotel, New York. 516-498-3150.

Nov. 4-8, **10th Annual International Western Music Festival & Conference**, Tucson, Ariz. 520-743-9794.

Nov. 5, **Natioeal Asso. Of Recordiag Merchaadisers Board Of Directors Meetiag**, Los Angeles. 609-596-2221.

Nov. 7, **Steppin' Out**, World Trade Center and Seaport Hotel, Boston. 617-442-8800, ext. 1421.

Nov. 7, **Selling And Promoting Music On The Internet**, presented by UCLA Extension and Liquid Audio, University of California, Los Angeles, Westwood, Calif. 310-825-9064, ext. 7, www.liquidaudio.com.

Nov. 8-10, **10th Annual EPM Entertaiament Marketieg Conference**, Universal City Hilton & Towers, Universal City, Calif. 212-941-0099.

Nov. 9, **Blues Fouadatioe's Fourth Annuel Lifetime Achievement Awards**, honoring Bobby "Blue" Bland and Ahmet Ertegun, House of Blues, Hollywood. 800-861-8795.

Nov. 9-10, **The Celebrity**, two days of golf and parties hosted by Clint Black and KNIX Phoenix, Grayhawk Gold Course, Scottsdale, Ariz. 602-951-6361.

Nov. 9-10, **Musicom^4**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 800-647-7600, info@worldrg.com.

Nov. 10, **Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the Natioaal Academy of Popular Music, Life Club, New York. 212-957-9230.

Nov. 11, **Music Therapy: Miracle Through The Healiag Power Of Music**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

Nov. 12, **MTV Eoropa Music Awards**, Fila Forum, Milan. 44-171-284-7777.

Nov. 12-13, **DVD Publishiag Conference**, New York. 212-536-2221.

Nov. 12-15, **Wina Auctioa Weekaad**, benefiting the Music Academy of the West, Santa Barbara, Calif. 805-969-WINE.

Nov. 13-14, **Delta Blaas Museam Opening Preview Benefit Festival & Concert**, Clarksdale, Miss. 818-380-0430.

Nov. 14, **How To Get A Record Deal**, a seminar with Daylle Deanna Schwartz, New Yorker Hotel, New York. 212-688-3504.

Nov. 14, **LAPD-Celebrity Billiards Tournament**, Hollywood Billiards, Los Angeles. 213-465-0115.

Nov. 14, **Neil Bogart Memorial Faed Dinner And Awards**, honoring Tower Records president Russ Solomon, Barker Hangar, Santa Monica, Calif. 310-247-2980.

Nov. 14, **Gospel Music Hall Of Fame & Museum laduction Awards**, Westin Hotel Renaissance Center, Detroit. 313-592-0017.

Nov. 14-Dec. 6, **Seventh Annual International Children's Television Festival**, Museum of Television & Radio, Los Angeles. 212-621-6600.

Nov. 15, **Blowout IX: A Hair Raiser For AIDS**, House of Blues, Hollywood. 310-887-7077.

Nov. 15-17, **National Assa. Of Broadcasters Europeaa Radio Conference**, Palace Hotel, Madrid. 202-429-3191, www.nab.org/iag/international.

Nov. 16, **Los Angeles Music Awards**, benefiting the Wellness Community of West L.A., House of Blues, Hollywood. 310-374-5266.

Nov. 17, **13th Aenuel Washingtoo Aree Music Awards**, G.W. Lisaar Auditorium, Washington, D.C. 202-338-1134.

Nov. 18, **Silver Claf Dioner Aad Auctioe**, benefiting the Nordoff-Robbins Music Therapy Foundation, honoring David Foster, Roseland, New York. 212-707-2818.

Nov. 18, **SESAC New York Music Awards**, Supper Club, New York. 212-586-3450.

Nov. 20, **Al Wootea Center Golf Classic**, California Country Club, Whittier, Calif. 323-756-7203.

Nov. 22, **Footy's 12th Aneuol Y-100 Wieg Dieg**, benefiting the Sun-Sentinel Children's Fund, Young Circle Park, Miami. 305-770-2634.

Nov. 23, **Melodias And Mamories Concert**, beaefiting tha Lauri Strauss Leukemia Foundation, Carnegie Hall, New York. 212-696-1033.

Nov. 24, **Inaer Circle Industry Networkieg Event**, sponsored by the Powerhouse Group and the New York chapter of the National Academy of Recording Arts and Sciences, Cheetah Club, New York. 212-561-1736.

DECEMBER

Dec. 2, **Natioaal Acadamy Of Soagwriters Lifetime Achievement Awards**, Regent Beverly Wilshire, Bevarly Hills, Calif. 213-463-7178.

Dec. 2-4, **Digital Conteat Creatioe Conference**, Convention Center, Los Angeles. 714-513-8651, www.dccexpo.com.

Dec. 3-5, **Philadelphia Music Coofereace**, Adam's Mark Hotel, Philadelphia. 301-545-0454.

Dec. 5, **Backstage Pass Semieer**, presented by Silver Lining Entertainmeat Inc., tha Wyndham and the Republic Gardens, Washington, D.C. 888-836-8086.

Dec. 7, **Billboard Music Awards**, Las Vegas. 212-536-5002.

Dec. 8-9, **Jupiter Digital Naws Forum**, Atlanta. 800-488-4345, hema@jup.com.

Dec. 10-12, **Aspea Artist Development Coafereace**, Aspen, Colo. 970-544-8292.

Dec. 15-19, **Lexus Challeage**, benefiting Childhelp USA and the Entertainment Industry Foundation, La Quinta Resort & Club Citrus Course, La Quinta, Calif. 310-550-7776.

JANUARY

Jan. 4-8, **Macworld Expo**, Moscona Centar, San Francisco. 900-645-EXPO.

Jan. 7-10, **1999 Iataraatioaal Consumer Electroaics Show**, Las Vegas. 703-907-7605.

Jan. 25-28, **ComNet Coaferaaca**, Conveation Center, Washington, D.C. 900-545-EXPO.

BLUE NOTES

(Continued from page 42)

year. Titled "Thimar" (Arabic for "fruit") and currently available in Europe only, the set will be released stateside in January 1999 on ECM. "[Oud master] Anouar is extraordinary, in that he is both a traditionalist and a very contemporary musician," says Holland about Brahem. "He lived in Paris for a number of years and has worked with many Indian and European musicians. He is very open to other musicians coming in as a source of inspiration."

Holland's schedule includes a recently completed a tour of Japan with guitarist **Jim Hall** and upcoming dates in England with **Kenny Wheeler**, performing material from the trumpeter's acclaimed 1997 release "Angel Song" (ECM) (Billboard, Feb. 8, 1997).

His quintet, however, remains foremost in his mind. "My priority, for the coming year, is this group [Eubanks, Nelson, Kilson, and Potter]," says Holland with fatherly pride. "Each musician is a fine composer, which brings an extra element to what we can do as players. At the moment, I feel like I have the perfect combination of compositions and the players to play them. I look forward to seeing what we can do."



Ready For Jump Ball. PolyGram Video president Bill Sondheim holds the pro world in his hands as he celebrates a full-court deal with the National Basketball Assn. (NBA). Pictured, from left, are Rick Welts, executive VP/chief marketing officer for NBA Properties; Adam Silver, president/COO of NBA Entertainment; Sondheim; Earl "the Pearl" Monroe, former New York Knick; and Charlie Rosenzweig, director/group manager of photos/video for NBA Entertainment.

Studios Weigh Value Of DVD Extras

'Bells And Whistles' Add Expense But Spark Buyer Interest

BY DIANE GARRETT

NEW YORK—To construct a DVD menu or not, that is the question.

The conundrum of adding extra features to make use of DVD's interactive capabilities currently bedevils the trade. Marketing executives say the bells and whistles boost sales. But they admit they can't say by how much, as there's little to compare the titles against. And then there is the extra expense.

"Most of our best-selling titles are the special editions," concedes one Hollywood source. "But who knows how much they would have done if they were regular titles?"

Adds New Line Home Video senior marketing VP Sarah Olson-Graves, "It's a tough question. From our own data and own track record, the titles that are in our premium Platinum series, for the most part, have sold very, very well. And we believe a large part of the reason is the extra added-value features we have on them."

Olson-Graves attributes "Lost in Space's" rocket launch of more than 200,000 units to the bonus features jammed onto the disc. Besides the movie, the DVD contains two separate audio commentary tracks, two featurettes, interviews with cast members from the original TV series, and the first bonus content developed for DVD-ROM drives.

These enhanced features include five interactive games and the original screenplay with links to the film.

"To be able to attract consumers, especially early adopters, you have to show them what the format can do," Olson-Graves says. "With DVD-ROM replacing CD-ROM in the PC market, we thought there was a whole marketplace to uncover and exploit."

The title immediately struck a nerve with the small but growing ranks of DVD enthusiasts. It outsold the previous No. 1 title—"Air Force One" from Columbia TriStar Home Video—during the first week on retailer shelves, according to the point-of-sale tracking service VideoScan.

There were even reports that in some stores the DVD version exceeded the stripped-down VHS version of "Lost In Space." That prompted wags to proclaim the extras more interesting than the main event.

Although the number shipped pales in comparison to the millions of cassettes poured into the retail pipeline, the strong showing of "Lost In Space" makes a case for extras as a potent sales tool. New Line is considered especially innovative with its bells and whistles. For example, its DVD of "The Wedding Singer," which isn't a Platinum release, offers viewers a karaoke feature.

New Line isn't the only one plying this route. Fully half of VideoScan's top 10 DVD sellers include supplemental material. Some of those that don't, like Warner Home Video's "Twister," were among the format's early releases. More recent titles—such as Columbia's "Starship Troopers" and Warner's "L.A. Confidential"—are chock-full of extras.

Even Buena Vista Home Video, known for its bare-bones DVD releases, will work with a feature-rich palette on collectors' editions of "Good Will Hunting" and "Scream," both debuting Dec. 8 at an above- average $39.99 suggested list. Buena Vista GM Mitch Koch once argued that DVD itself was an "extra" feature as there's no need to rewind, an advantage audiences were slow to notice.

Now he thinks the marketplace has caught up. "We clearly see there's a segment of the consumer base that wants some of these features," Koch says. The two Miramax titles were chosen because of strong potential

(Continued on page 94)

P'Gram Video Signing Off In NYC With MGM Purchase; Warner/MGM Battle Looms

PICTURE THIS

by Seth Goldstein



LAST CALL: It looks like PolyGram Video's the one. Years ago, when the studios were moving their home video divisions to Los Angeles, we suggested that the last major to leave New York turn off the lights.

Now that MGM Home Entertainment has agreed to buy the PolyGram Filmed Entertainment library of 1,300 titles for $250 million—a fraction of what parent Seagram had been asking—all that remains is flicking the switch (Billboard, Oct. 31). That leaves a lot of PolyGram staffers sitting in the dark. Other than Good-Times, nearly invisible these days, and lively but small indies like BMG Video, Fox Lorber, and New Video, no one's around to do much hiring.

The PolyGramers who don't go West will miss the fireworks that are bound to erupt between MGM and Warner Home Video. It promises to be loud and legal. Warner has distributed MGM releases for years, according to a longstanding agreement. But the deal was struck when MGM was near extinction. A much stronger, more assertive MGM is unwilling to hand over to Warner all that Warner considers its due.

Exhibit A was MGM's acquisition of the Orion catalog. MGM has retained full control despite the complaints of its distribution partner. Now, MGM wants to place the PolyGram titles behind the Orion shield. In two words, MGM is saying, "Hands off." The explanation appears in the stock registration statement MGM filed with the Securities and Exchange Commission in August. "The [Warner] agreement expressly provides that [Warner's] rights do not extend to . . . motion pictures owned, produced, or released by another major studio." MGM said it had heard from Warner alleging that Orion titles are subject to the deal. The matter was being discussed, MGM wrote the SEC, and "no assurance can be made as to the outcome."

Plenty of time remains for an unresolved conflict to deepen. The distribution contract doesn't expire until 2003 and, for specific titles, not until five years after they've been released to home video.

SANTA'S DILEMMA: Victory Multimedia delivers two $19.98 "DVD stocking stuffers" Nov. 17, but gift-givers had better take care which stocking they stuff. One title, "Losing Control," from Playboy's "Eros Collection," is for adults only. Victory is ordering about 4,000 copies, the average for its three previous DVDs.

The more popular title should be the family-friendly "Sights And Sounds Of Christmas." It includes animated versions of "White Christmas," "The Christmas Song," "Winter Wonderland," and "Rudolph The Red-Nosed Reindeer," sung by **Bing Crosby, Nat "King" Cole, Connie Francis,** and **Pat Boone,** respectively. About 7,500 copies are being shipped.

Newcomer DVD, Ltd.'s first release is a Disney knockoff, "The Legend Of Mulan." Arriving Oct. 30 at $19.98 list, the package includes a DVD-ROM with games, puzzles, and a comic book. Disney's VHS-only "Mulan" will be a strong performer early next year.

The studio won't comment on "Legend," which makes use of a public domain name. Smaller vendors trying to ride the Disney wave have employed the identical strategy since the release of "The Little Mermaid" a decade ago.

DVDOINGS: New from Fox Lorber in November: "Leonard Bernstein Reaching For The Note" ($34.98), "Tampopo" ($29.98), "Pierre Le Fou" ($29.98), "Union City" ($29.98), "The Official Story" ($29.98), "Entre Nous" ($29.98), "Cartoon Crazy's Christmas" ($19.98), "Cartoon Crazy's Goes To War" ($19.98), "Anne Murray's Classic Christmas" ($24.98), "Can't You Hear The Wind Howl?" ($24.98).

From Columbia TriStar on Dec. 15: "Madeline," day-and-date with VHS; "Bugsy"; "Body Double"; "Pillow Book"; "Manhattan Murder Mystery"; and "The Caine Mutiny." All are $24.95. "Knock Off" arrives Dec. 29 at $19.95. Columbia, meanwhile, has pushed back "Sniper," "Stripes," "To Die For," and "The Wild One" to Nov. 10 from Oct. 27.

Paramount is postponing "Star Trek: Generations," "Mission: Impossible," "The Rainmaker," and "Night Falls On Manhattan" to Nov. 17 and "The Ghost And The Darkness," "The Hunt For Red October," "The First Wives Club," "Breakdown," and "Switchback" to Dec. 1 . . . MGM Home Entertainment has pulled "A Fish Called Wanda" and "Kingpin," both November titles, from its 1998 schedule.

Rhino Home Video offers "Jimi Hendrix: Rainbow Bridge," "The Monkees: Our Favorite Episodes," and "Fleetwood Mac: Rumours" Dec. 1 at $24.95 . . . Elektra Entertainment Group delivers a two-disc **Metallica** set, "Cunning Stunts," on Dec. 8 at $34.99 list.

PLAYBOY'S X-FILES



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'Mulan,' 'Dalmatians,' And Winnie-The-Pooh Due In '99

'MULAN' CHARGES IN: Disney's 36th animated feature, "Mulan," leads Buena Vista Home Video's first-quarter 1999 lineup and will be released Feb. 2, priced at $26.99. Other first-quarter standouts are the reissue of the animated "101 Dalmatians" March 9, after a seven-year absence from stores, and a new Winnie-the-Pooh title, "Sing A Song With Pooh Bear," due in stores Feb. 23. True to its title, "101 Dalmatians" will be available for only 101 days.

"Mulan," which took in more than $120 million at the box office, might lift Buena Vista's lackluster performance on new animated features. Titles such as "Hercules," "The Hunchback Of Notre Dame," and "Pocahontas" haven't flown off the shelves as previous Buena Vista features have. Goals were met, says Buena Vista GM of North America Mitch Koch, but expectations had been pegged below hits like "The Lion King" and "Beauty And The Beast" (Billboard, July 11).

Unlike other Disney theatricals "Mulan" did not receive "Lion King" treatment when it was released last summer. "There's a lot of untapped awareness for the title," says Koch. "In the past, too much noise was made before the movie came out. This time we're letting the picture speak for itself."

While the theatrical division didn't build up "Mulan," in typical Disney style the video will be loaded with consumer offers and a multimillion-dollar marketing campaign. Energizer Batteries is the major tie-in partner, offering $10 in savings with purchase of the title and any two battery packages.

In addition, an instant coupon worth $2 off purchase of the title will be included on each cassette. And coupons for $8 in discounts on Energizer batteries will be packed inside each "Mulan" video. The offer is being advertised in a free-standing insert hitting Sunday papers at street date.

Consumers who purchase the title can also mail in for a free hardcover "Mulan" book from Grolier Publishing. Meanwhile, a McDonald's promotion starting at street date will promote the title at participating locations.

"101 Dalmatians" will get the pampered pooch treatment. Alpo is offering a free dog bowl set with purchase of the video or when consumers collect 100 points worth of Alpo or Come 'N Get It proof-of-purchase labels.

Grolier will offer a free "101 Dalmatians" tree ornament, and a $2 instant coupon will be on the packaging for each cassette. The coupon is good toward the purchase of "101 Dalmatians" or eligible titles in the "Disney Masterpiece" collection.

"Sing A Song With Pooh Bear" includes promotions with McDonald's Grolier Parenting Newsletter and instant savings on Hershey's products. "It's a very solid first quarter compared with last year," says Koch, "and sales of 'Mulan' and '101' will be gigantic."

SHELF TALK



by Eileen Fitzpatrick

E-COMMERCE MOVES: Unipix Entertainment has moved its Internet commerce operations from Seattle to Montclair, N.J., and will base its direct-response operations there as well.

The New York company distributes music and video products from Miramar and Simitar Entertainment, as well as its own brand. The divisions are expected to generate $1.5 million in revenue this fourth quarter, a figure that Unapix expects to double annually over the new few years.

Unipix now operates five E-commerce sites, including the Jazz Store and Inner Dimension, which focuses on new age products. A brick-and-mortar Jazz Store will open in November in Montclair. Unapix also distributes three direct-mail catalogs specializing in DVD, jazz, and new age merchandise.

In other Internet news, E! Online has launched a shopping World Wide Web site called shop.eonline.com. The site will start up with 2,000-4,000 entertainment-related items available for sale. Reel.com, however, continues to serve as E! Online's exclusive video sales agent.

Shop.eonline.com will incorporate selling opportunities within its content and Webcast areas in a "subtle way," according to manager of electronic commerce Pete Sheinbaum. "We're a trusted site, and not a lot of people go online to find memorabilia," he says, "but we have a brand that people look for, and when they get to our site, they'll see all the products they want in one place."

The goal, Sheinbaum notes, is to become a "one-stop" shopping site for all entertainment items. Shop.eonline, for example, will carry music, books, posters, and other items for every aspect of the entertainment industry. It plans to conduct its own fulfillment and establish an "E!" brand on all merchandise, except video product.

Another entertainment-related site, emerchandise.com, has also just launched. It will offer collectibles, including movies, TV shows, and cartoons.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	1	8	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
2	2	108	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	26.99
3	3	2	LOST IN SPACE	New Line Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98
4	22	2	THE X-FILES	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
5	5	6	THE EVIL DEAD	Anchor Bay Entertainment SV10587	Bruce Campbell	1983	NR	9.99
6	6	3	PAULIE	Universal Studios Home Video 83960	Cheech Marin Gena Rowlands	1998	PG	22.96
6	6	34	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
6	6	7	STARSHIP TROOPERS	Columbia TriStar Home Video 71713	Casper Van Dien Denise Richards	1997	R	19.98
6	NEW ▶		QUEST FOR CAMELOT	Warner Family Entertainment Warner Home Video 1607	Animated	1998	G	22.95
16	11	20	BACKSTREET BOYS: ALL ACCESS VIDEO ▲[1]	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
16	19	14	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
12	6	6	CASPER MEETS WENDY	FoxVideo 388	Cathy Moriarty	1998	NR	19.98
13	3	6	PLAYBOY'S FRESHMAN CLASS	Playboy Home Video Universal Music Video Dist. PBV0832	Various Artists	1998	NR	19.98
16	19	6	MERLIN	Hallmark Home Entertainment 96525	Sam Neill	1998	NR	19.98
16	17	3	THE EXORCIST-25TH ANNIVERSARY SPECIAL EDITION	Warner Home Video 16176	Ellen Burstyn Linda Blair	1973	R	19.98
16	19	3	SCOOBY-DOO ON ZOMBIE ISLAND	Warner Family Entertainment Warner Home Video H1424	Animated	1998	NR	19.96
17	10	10	PLAYBOY'S GEN-X GIRLS	Playboy Home Video Universal Music Video Dist. PBV631	Various Artists	1998	NR	19.98
18	18	7	BARNEY'S GREAT ADVENTURE	PolyGram Video 40045005765	Barney	1998	G	22.99
18	20	10	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
20	29	19	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	19.98
21	19	19	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1998	PG	19.95
22	NEW ▶		L.A. CONFIDENTIAL	Warner Home Video 14913	Kevin Spacey Russell Crowe	1997	R	19.95
23	30	23	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1998	PG-13	19.95
10	20	128	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
29	10	6	POCAHONTAS II: JOURNEY TO A NEW WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12743	Animated	1998	NR	26.99
26	NEW ▶		VH1 DIVAS LIVE	Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	1998	NR	14.98
27	24	7	C BEAR AND JAMAL	Xenon Entertainment 4033	Animated	1998	NR	14.98
30	19	19	THE AVENGERS '67 BOX SET 1	A&E Home Video New Video Group 17135	Patrick Macnee Diana Rigg	1998	NR	29.95
29	28	6	DA GAME OF LIFE	Priority Video 53425	Snoop Dogg	1998	NR	14.98
30	10	10	PEARL JAM: SINGLE VIDEO THEORY	Epic Music Video Sony Music Video EV50161	Pearl Jam	1998	NR	14.98
31	28	3	THE AVENGERS '67 BOX SET 3	A&E Home Video New Video Group 17149	Patrick Macnee Diana Rigg	1967	NR	19.95
33	19	11	THE BLACK CAULDRON	Walt Disney Home Video Buena Vista Home Entertainment 9124	Animated	1985	PG	26.99
33	18	27	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1967	PG	22.99
34	39	8	SPAWN 2	HBO Home Video 91487	Animated	1998	NR	22.97
35	RE-ENTRY		HALLOWEEN: ANNIVERSARY EDITION	Video Treasures 10272	Jamie Lee Curtis Donald Pleasence	1978	R	9.98
36	RE-ENTRY		AMERICAN GRAFFITI: 25TH ANNIVERSARY EDITION	Universal Studios Home Video 83616	Ron Howard Candy Clark	1973	PG-13	19.98
37	33	14	IMAGE OF AN ASSASSINATION	MPI Home Video 72823	Not Listed	1998	NR	19.98
38	35	122	GREASE: 20TH ANNIVERSARY EDITION ◆	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
39	NEW ▶		TAMAGOTCHI	Bandai Pioneer Entertainment	Animated	1998	NR	14.95
40	27	3	THE GRAND JURY TESTIMONY OF WILLIAM JEFFERSON CLINTON	MPI Home Video MP7387	Bill Clinton	1998	NR	14.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Arhoolie Vid Combines Cajun Music With Pig Slaughter And Feast

BY JIM BESSMAN

NEW YORK—The disappearing art of the traditional Cajun *boucherie* has been preserved in "Everything But The Squeak!"

"Everything," which documents a pig feast held each November at the Eunice, La., farm of legendary Cajun musicians Marc and Ann Savoy, is the first release from the Arhoolie Foundation, established by El Cerrito, Calif.-based Arhoolie Records founder Chris Strachwitz. Its job is to educate the public about traditional, ethnic, and regional music.

The 30-minute music-filled tape, which Strachwitz directed, includes footage of the live Cajun music radio show emanating Saturday mornings from the landmark Fred's Lounge in nearby Namou, as well as the simultaneous Saturday morning jam session at the Savoy Music Center in Eunice, La., where Marc Savoy manufactures his prized Cajun accordions.

But the meat of the tape, so to squeak, is the boucherie, which as presented in "Everything" is much more than a big pig-out.

"It's people working and having a party at the same time," says Marc Savoy, a master accordionist in his own right. He and his wife, Ann, on guitar, along with Cajun band Beausoleil's front man and fiddler, Michael Doucet, make up the Savoy-Doucet Cajun Band, which records for Arhoolie Records. "It's life well-balanced: the merger of the bad part—the work—and the fun part, the food."

Adding to the fun part, of course, is the joyous Cajun music, which is informally performed throughout the boucherie by whoever wants to play. "It's so earthy and so natural, and if you have to do work, why not add a little fun to it by playing a tune?" Savoy asks.

Now 58, Savoy is old enough to recall the days before refrigeration, when neighboring Cajun families would get together on weekends to slaughter and butcher livestock, cook it on the spot, and distribute the meat among the participants.

"My earliest memories are of people getting together at Grandpa's house and killing either a steer or a pig for meat," says Savoy. "People would do it one weekend at one guy's house and the next at another guy's. They'd wake up at the crack of dawn when it was real cold and make a fire to scald the pig [the dead animal is scalded in boiling water to facilitate shaving its hair], have a couple shots of whiskey, and then someone would bring out an accordion and play a tune and it was party time.

"Food, music, and community spirit—it was my first encounter with people working and taking advantage of it."

But by the time Savoy turned 20,

(Continued on page 96)



Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	1	6	CITY OF ANGELS (PG-13)	Warner Home Video 16320	Nicolas Cage Meg Ryan
2	2	5	MERCURY RISING (R)	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin
3	3	6	WILD THINGS (R)	Columbia TriStar Home Video 02286	Matt Dillon Neve Campbell
4	5	3	A PERFECT MURDER (R)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow
5	6	3	LOST IN SPACE (PG-13)	New Line Home Video N4666	William Hurt Gary Oldman
6	4	6	PRIMARY COLORS (R)	Universal Studios Home Video 83373	John Travolta Emma Thompson
7	NEW▶		THE X-FILES (PG-13)	FoxVideo 0448	David Duchovny Gillian Anderson
8	7	12	THE WEDDING SINGER (PG-13)	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore
9	8	3	THE OBJECT OF MY AFFECTION (R)	FoxVideo	Jennifer Aniston Paul Rudd
10	9	10	THE BIG LEBOWSKI (R)	PolyGram Video 4400565393	Jeff Bridges John Goodman
11	17	2	THE SPANISH PRISONER (PG)	Columbia TriStar Home Video 01996	Campbell Scott Steve Martin
12	16	12	JACKIE BROWN (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson
13	12	10	THE APOSTLE (PG-13)	Universal Studios Home Video 83676	Robert Duvall Farrah Fawcett
14	14	15	GOOD WILL HUNTING (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
15	15	3	TWILIGHT (R)	Paramount Home Video	Paul Newman Susan Sarandon
16	10	17	WAG THE DOG (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
17	11	5	HUSH (PG-13)	Columbia TriStar Home Video 02352	Jessica Lange Gwyneth Paltrow
18	18	11	THE MAN IN THE IRON MASK (PG-13)	MGM/UA Home Video M907047	Leonardo DiCaprio Jeremy Irons
19	13	8	TITANIC (PG-13)	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet
20	NEW▶		SUICIDE KINGS (R)	Artisan Entertainment 60423	Christopher Walken Denis Leary
21	20	13	U.S. MARSHALS (R)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
22	NEW▶		THE LAST DAYS OF DISCO (R)	PolyGram Video 4381509366	Kate Beckinsale Chloe Sevigny
23	24	3	TWO GIRLS AND A GUY (R)	FoxVideo	Robert Downey, Jr. Heather Graham
24	19	5	HE GOT GAME (R)	Touchstone Home Video Buena Vista Home Entertainment 1356503	Denzel Washington Milla Jovovich
25	21	3	PAULIE (PG)	Universal Studios Home Video 83960	Cheech Marin Gena Rowlands
26	23	4	DEEP RISING (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355103	Treat Williams Famke Janssen
27	22	4	THE PLAYER'S CLUB (R)	New Line Home Video N4682	Ice Cube Jamie Foxx
28	28	21	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
29	29	12	GREAT EXPECTATIONS (R)	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow
30	NEW▶		BLACK DOG (PG-13)	Universal Studios Home Video 83662	Patrick Swayze Randy Travis
31	28	4	DANGEROUS BEAUTY (R)	Warner Home Video 14775	Catherine McCormack Rufus Sewell
32	35	14	SPHERE (PG-13)	Warner Home Video 15331	Dustin Hoffman Sharon Stone
33	32	21	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
34	NEW▶		I GOT THE HOOK UP (R)	Dimension Home Video Buena Vista Home Entertainment 1552803	Master P A. J. Johnson
35	29	4	MY GIANT (PG)	Warner Home Video 2535	Billy Crystal Gheorghe Muresan
36	NEW▶		THE ODD COUPLE II (PG-13)	Paramount Home Video 335783	Jack Lemmon Walter Matthau
37	34	23	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
38	31	10	MR. NICE GUY (PG-13)	New Line Home Video N4661	Jackie Chan
39	33	21	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
40	40	2	WIND DANCER (PG)	Real Family Entertainment 4002	Brian Keith Matt McCoy

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

STUDIOS WEIGH VALUE

(Continued from page 91)

demand. "That is where the consumer will want these things."

Koch did not rule out collectors' editions sprouting elsewhere in the Disney family. Add-ons for each title would be considered "on a case-by-case basis." For example, "Armageddon" will include an Aerosmith video—a new tack for Buena Vista.

"Hopefully we're going where the market is going," he says.

Suppliers say a number of factors influence which extras get added. These range from cost—the production tab can run between $10,000 to $75,000, depending on the level of sophistication—to talent availability, genre, and transfer quality.

"Everything you do obviously adds cost to the authoring process," says Jeff Fink, Artisan president of sales/marketing. "There are a lot of elements, a lot of variable costs. You have to consider the potential—how much more they add to the release."

Some movies make the choice self-evident. "Lost in Space" was a candidate by virtue of its science fiction pedigree. Sci-fi and action titles have proven the easiest to adapt to special features. Nor are all bonus materials created equal.

Fink notes that 5.1 surround sound and widescreen presentations have ranked highest on consumer-feedback cards. "We did find that adding things like director's commentary and additional footage were big selling points," he says. "We found bios and credits for cast and crew actually ranked toward the bottom."

As a result, Fink says, Artisan tries to include 5.1 sound and widescreen whenever possible. "Older films obviously weren't processed to the same standard. Even to get audio to 5.1 Dolby can be very expensive to do. There are a lot of considerations."

The extras can also renew interest in a catalog title. "You could make the argument the movie itself is what will sell it, but added value can breathe new life into a title," Fink suggests. Artisan, which has already sold more than 100,000 units of "Stargate" and "Terminator 2," plans to build more into the titles scheduled for release.

Olson-Graves says outtakes and deleted scenes, such as those seen on New Line's "Boogie Nights" disc, have proven especially popular with consumers, as have alternate endings.

"We are in the film business," she says. "Although this is a packaged good, there are so many aspects and elements of the film business that are interesting to consumers that we can draw upon. The film business is just a sexy business people want to learn more about, and the technology lends itself to it."

Throwing caution to the wind, a few suppliers have adopted the stance that more extras equal better sales. Lyrick Studios is so convinced of the role that extras play in DVD demand that it has delayed releasing the first "Barney" titles until it finds the most extra-prone titles.

"We're trying to think of what would be the most exciting and unique thing to bring out on DVD," says sales VP Debbie Ries. "I think this is going to be a format people are going to have extra expectations for and will be looking for. Otherwise we're still going to have VHS for some time."

Top Music Videos™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★★ NO. 1 ★★			
1	1	21	ALL ACCESS VIDEO ▲¹ Jive/Zomba Video 41589-3	Backstreet Boys	LF	19.98
2	36	8	THE ROYAL ALBERT HALL CELEBRATION PolyGram Video 44005739	Andrew Lloyd Webber	LF	19.95
3	3	8	DA GAME OF LIFE Priority Video 53425	Snoop Dogg	LF	19.98
4	NEW▶		ALL DAY SINGIN' AT THE DOME Spring Hill Video Chordant Dist. Group 44360	Various Artists	LF	29.98
5	2	3	VH1 DIVAS LIVE Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	LF	19.98
6	4	6	LIVE IN CONCERT Jive/Zomba Video 41624	Backstreet Boys	LF	19.95
7	NEW▶		ATLANTA HOMECOMING Spring Hill Video Chordant Dist. Group 44359	Various Artists	LF	29.98
8	NEW▶		WOW·1999 Sparrow Video Chordant Dist. Group 43200	Various Artists	LF	12.98
9	NEW▶		MISSION 3:16-THE VIDEO Sparrow Video Chordant Dist. Group 43202	Carman	LF	19.98
10	7	24	STREETS IS WATCHING ▲ Def Jam Home Video PolyGram Video 56821	Jay-Z	LF	14.95
11	6	2	CHRISTMAS LIVE (DVD) American Gramaphone Navarre AG 1997-5	Mannheim Steamroller	LF	16.98
12	21	9	HAVING A GIRL'S NITE OUT Myrrh Video 5351	Chonda Pierce	LF	16.98
13	13	61	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
14	9	45	A NIGHT IN TUSCANY ● PolyGram Video 4400553973	Andrea Bocelli	LF	24.95
15	8	12	SINGLE VIDEO THEORY Epic Music Video Sony Music Video EV50161	Pearl Jam	LF	14.98
16	12	19	MP DA LAST DON No Limit Video Priority Video 53373	Master P	LF	19.98
17	14	3	LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video 50171	James Taylor	LF	19.98
18	5	5	MARCHING TO ZION Spring Hill Video Chordant Dist. Group 44355	Various Artists	LF	29.98
19	17	81	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
20	10	18	SHOCKUMENTARY ● PolyGram Video 57595	Insane Clown Posse	LF	19.98
21	15	10	EXITOS EN VIDEO Wea Latina Video 23978	Mana	LF	12.95
22	16	39	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	LF	19.98
23	11	5	DC TALK VIDEO COLLECTION Forefront Video Chordant Dist. Group 24509	dc Talk	LF	19.99
24	22	3	THE VIDEO COLLECTION Columbia Music Video Sony Music Video 50170	Savage Garden	SF	19.98
25	23	12	BIG BALLERS: THE MOVIE Similar Ent. Inc. 49813	Various Artists	LF	19.98
26	23	11	PREMONITION Warner Reprise Video 3-38496	John Fogarty	LF	19.98
27	26	18	BACKSTREET BOYS: THE VIDEO MVD Video 3899	Backstreet Boys	LF	19.95
28	NEW▶		LIVE AT THE ISLE OF WIGHT-FESTIVAL 1970 Rhino Home Video 2369	The Who	LF	19.98
29	20	37	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	LF	16.95
30	31	23	RIVERS OF JOY Spring Hill Video 44354	Gaither & Friends	LF	29.99
31	18	41	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	LF	19.95
32	23	37	DOWN BY THE TABERNACLE Spring Hill Video 104	Bill & Gloria Gaither	LF	19.98
33	23	48	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF	19.98
34	23	23	THE 3 TENORS: PARIS 1998 Atlantic Records Inc. Atlantic Video 83133-3	Carreras-Domingo-Pavarotti	LF	29.98
35	RE-ENTRY		HAWAIIAN HOMECOMING Spring Hill Video 44355	Various Artists	LF	29.99
36	32	108	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
37	25	49	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF	14.95
38	30	155	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
39	NEW▶		RAMONES AROUND THE WORLD Rhino Home Video 2546	The Ramones	LF	14.98
40	34	48	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF	24.98

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ARHOOLIE VID COMBINES CAJUN MUSIC WITH PIG SLAUGHTER AND FEAST

(Continued from page 93)

the practice had largely tapered off. "Meat was too accessible in town, and my grandpa got old and quit raising pigs and steers," he says. "Then about 15 years ago we decided one day to get a pig and have an old-time boucherie, and we did it in the barn with maybe 10 people, and we had so much fun we did it as an annual event. Some people are squeamish about it, but there's something wrong when people can't relate to where their food comes from."

The video is indeed graphic in its documenting of the pig kill and butchering. "Some yuppie friends of mine say it's a little bloody and are turned off, but shit, this is where their food comes from," says Strachwitz. "People today don't have a clue where pork chops come from, and it's important to document an event that used to be very common in Louisiana and is so much more fun than buying meat at the grocery."

Savoy's feast and the Arhoolie Foundation's tape also serve as a means of passing on the tradition to the next generation, notes Todd Ortego, owner of Eunice record store Music Machine and a younger boucherie participant.

"I go to learn from other people," says Ortego, who will pick up a musical rub-board and spoons, as well as a knife for cutting the "cracklin's," the tasty little bits of fried hog flesh.

"If you give me a pig and say go slaughter it, it ain't gonna come out real pretty," says Ortego. "But at Marc's they pass on the knowledge of how to do it from the old-timers who did it as kids as a general means of survival. Then there's the music and the cultural mix of natives and out-of-towners. But the important thing over everything is the good time."

The tape, subtitled "A Cajun Boucherie And Other Louisiana Traditions," is priced at $19.98. Arhoolie is following it with the like-priced 30-minute documentary "Robert 'Red' Alexander—Shipwright And Folk Artist," about an 80-year-old San Francisco Bay Area shipbuilder.

In the works is a third title, "Sacred Steel," documenting several of the African-American steel guitarists working in various churches in Florida and New York.

Foundation president Strachwitz says he's hoping to distribute cassettes to educational, cultural, and community organizations and is seeking help in selling them. "I'll distribute them any way I can," he adds.

Videos released through his separate Arhoolie Films—plus its distributed Brazos Films line of movies by documentary filmmaker Les Blank—are available through Koch International.

Billboard. NOVEMBER 7, 1998

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.

RECREATIONAL SPORTS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / Program Supplier, Catalog Number	Suggested List Price
			★ ★ NO. 1 ★ ★	
1	3	35	DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS◇ PolyGram Video 4400464433	19.95
2	1	129	MICHAEL JORDAN: ABOVE & BEYONO FoxVideo (CBS/Fox) 8360	14.98
3	2	35	GRETZKY: THE GREAT ONE AND THE NEXT ONES FoxVideo (CBS/Fox) 275B	14.98
4	5	101	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS PolyGram Video 96002	14.98
5	4	49	THE OFFICIAL 1997 WORLD SERIES VIOEO PolyGram Video 91097	19.98
6	10	29	LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO Winstar Home Entertainment 71027	19.98
7	9	347	MICHAEL JORDAN'S PLAYGROUNO FoxVideo (CBS/Fox) 2B58	19.98
8	8	53	PURE PAYTON PolyGram Video 4400464413	19.95
9	7	23	CHICAGO BULLS: GIVE ME FIVE! FoxVideo (CBS/Fox) 276B	19.98
10	11	7	1998 OLYMPIC WINTER GAMES FIGURE SKATING COMPETITION FoxVideo (CBS Video) 0414	19.98
11	13	55	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	29.98
12	6	7	ELWAY: CHAMPION FOREVER PolyGram Video 4400577353	19.95
13	17	15	THE OFFICIAL 1998 NBA FINALS VIDEO FoxVideo (CBS/Fox) 0475	19.98
14	15	71	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98
15	12	33	NBA 2000 FoxVideo (CBS/Fox) 2759	14.98
16	19	65	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 409B	14.98
17	14	173	LESLIE NIELSEN'S BAD GOLF MAOE EASIER ABC Video 45003	19.98
18	RE-ENTRY		NFL'S GREATEST STARS PolyGram Video B006319093	19.95
19	16	81	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
20	RE-ENTRY		MUHAMMAO ALI: SKILL, BRAINS, & GUTS MPI Home Video MP7116	19.98

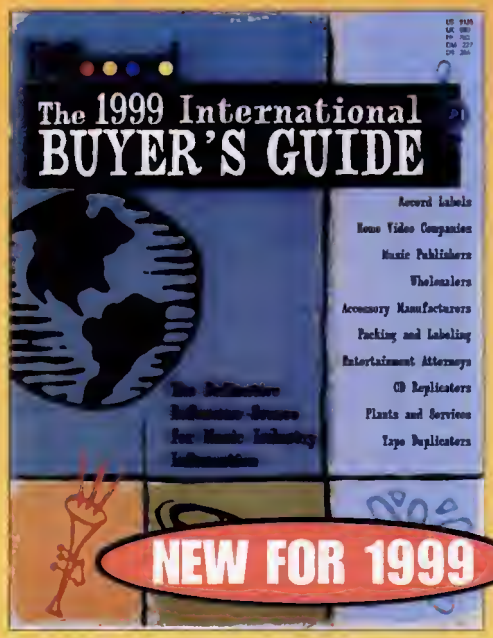
HEALTH AND FITNESS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / Program Supplier, Catalog Number	Suggested List Price
			★ ★ NO. 1 ★ ★	
1	2	51	THE GRINO WORKOUT: FAT BURNING GROOVES◆ Sony Music Video	12.98
2	3	7	YOGA ZONE: INTROOUCTION TO YOGA BMG Video 80300-3	14.98
3	1	191	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT◇ GoodTimes Home Video 7032	19.99
4	5	165	THE GRINO WORKOUT HIP HOP AEROBICS◆ Sony Music Video 49659	12.98
5	4	27	MTV ADVANCED WORKOUT: TOTAL BODY TRAINING Sony Music Video 49331	14.98
6	6	147	THE GRINO WORKOUT: FITNESS WITH FLAVA◇ Sony Music Video 49796	12.98
7	9	7	FIRM PARTS: TOUGH TAPE BMG Video 80136-3	14.98
8	10	35	CRUNCH: BEST ABS ANO ARMS Anchor Bay Entertainment SV10093	9.98
9	8	7	REEBOK: LONG & LEAN BMG Video 80361-3	19.98
10	12	55	OPRAH: MAKE THE CONNECTION Buena Vista Home Entertainment 6042B	22.99
11	7	31	CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment SV10285	9.99
12	15	45	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3	19.98
13	RE-ENTRY		DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 90B	12.98
14	14	45	ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	29.95
15	16	211	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
16	20	3	YOGA ZONE: CONOITIONING ANO STRESS RELEASE BMG Video 90377-3	14.98
17	13	3	THE FIRM: FAT BLASTER-TOTAL BODY WORKOUT BMG Video 80417-3	19.98
18	RE-ENTRY		ALI MACGRAW'S YOGA MINO & BODY Warner Home Video 35826	19.98
19	18	65	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98
20	19	97	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. ©1998, Billboard/BPI Communications.

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Yankovic Remembered As King Of Polka

BY JIM BESSMAN

NEW YORK—With the passing of polka legend Frank Yankovic, the King is gone—and irreplaceable.

"He was the greatest, the most famous, and the most-beloved polka star," says Carl Rohwetter, publisher of The Polka News, a twice-monthly newspaper that covers the many ethnic polka styles. "There are a lot of others in the polka field, but they don't come even close. He was so concerned about the people—and he transcended all genres."

Indeed, the tributes pouring into The Polka News following Yankovic's death at 83 on Oct. 14 came from all segments of the polka world. Among the 60 that the magazine published in its Oct. 28 issue, headlined "America's Polka King," was one from Eddie Blazonczyk, the star of the Chicago Polish "push" polka, who wrote, "He was the heart of polka . . . an ordinary man who with his love and commitment to polka music had the greatest impact on the entire music field."

He'd be the first to say he wasn't the greatest musician in the field, but still, Yankovic's impact was incalculable. "Polka was everywhere before he came along," notes polka luminary Joey Miskulin. "But Frank took it out of the little lodge dances and beer joints and brought it to New York City and Hollywood and Las Vegas. And he was a tremendous stylist: He made kids want to play like he did—and that's the legacy he leaves behind."

Now a Nashville-based producer and session player who also plays accordion as Joey The Cowpolka King in Riders In The Sky, the Chicago-born Miskulin first met Yankovic 36 years ago at the Carousel Ballroom, the dance hall operated by Chicago Polish polka king Little Wally. "Frank was as big as Elvis Presley in our house," says Miskulin. "I was only 13, but when he saw how much I loved to play, he asked me to travel with the band and sit and learn the music with him."



YANKOVIC

Miskulin eventually produced Yankovic's landmark 1986 album "70 Years Of Hits," which won the first Grammy Award in the polka category. But it was just one of many career highlights for Yankovic, the son of Slovenian immigrants, who was born in 1915 in a West Virginia lumber camp, then moved soon after with his family to Cleveland's working-class neighborhood Collinwood, also known as "Polkatown."

Eschewing polka's traditional button-box accordion, he mastered the modern piano accordion and plied it in evolving the Cleveland/Slovenian polka style—a lively, small-group format also emphasizing banjo, piano, bass fiddle, brass, and, of course, Yankovic's avuncular vocals.

Signed to Columbia in 1946, Yankovic brought polka to the mainstream with the million-selling hits "Just Because" and "The Blue Skirt Waltz." He was declared "the polka king" upon winning a battle of the bands in 1948 in Milwaukee, and the title endured throughout his career.

"Frank Yankovic will be always be America's polka king," says Steve Popovich, president of Cleveland International Records, which released "70 Years Of Hits" and most recently two "Songs Of The Polka King" volumes featuring Yankovic's collaborations with the likes of Chet Atkins, Don Everly, Drew Carey, "Weird Al" Yankovic (no relation), and Kinky Friedman. "No one will ever top his enthusiasm, sincere love of his fans, and ability to relate to people from all walks of life."

At Yankovic's heavily attended Oct. 19 funeral in Collinwood, the polka pioneer was lauded for never abandoning his "Polkatown" roots and, as Blazonczyk told Miskulin at the cemetery, for showing all polka people that the music could be more than a mere sideline. "He called it happy music, the happiest music this side of heaven," says Miskulin, "but the heart and soul he put into it is impossible to describe."

In a prepared statement, his wife, Ida Yankovic, said, "I know he is in heaven with all his other musician friends."

POLKA IS FOCUS OF HERITAGE

(Continued from page 13)

for many of the artists, as well as for polka organizations, publications, and festivals. "It covers Czech [polka] to Croatian to Polish to Slovenian to Tex-Mex and has some of [polka's] biggest names and best-known songs."

Indeed, "Polka Heroes" features the likes of the late Cleveland Slovenian polka-style king Frank Yankovic (see story, this page); Chicago Polish "push" polka stars Eddie Blazonczyk and Lenny Gomulka; Tex-Mex-flavored progressive polka band Brave Combo; and a host of other great names in the field.

"We're keeping alive the music of millions of ethnic Europeans who were born and raised here, whose parents and grandparents came from there," continues music industry veteran Popovich, who has released polka recordings by Yankovic and Blazonczyk on Cleveland International (he also brought Yankovic to PolyGram Nashville, which he headed in the '80s) and is himself of Slovenian/Croatian/Serbian descent.

"In the '40s and '50s, major labels all had top Cleveland polka bands and other nationalities' music, but [during] the last couple decades it hasn't been big enough for them to market, and that's one of the reasons why we started this label," says Popovich. "But the whole thing is, how many people in pop music have one, two, three albums and a dead career? Here's a guy [Yankovic] who did 100, 150 albums easy and stayed with the people for 60, 70 years. He even had his funeral [on Oct. 19] at the same funeral home as his parents and grandparents. So there's a loyalty in this thing that you don't find in any other kind of music that's corrupted by airplay."

Popovich says that the compilation was originally titled "Throw Out The Prozac—Here Come The Polka Heroes," but that it was changed due to obvious legal concerns. But, he says, "before there was Prozac, there was polka. Whether our people had factory jobs or worked in the coal mines, whatever their existence was, their Prozac was their music. So if they were down and depressed, polkas put smiles on their faces. It told the story of their lives with working-class and family values—but for some reason it was never marketed and promoted, though in the end that's very cool, since it's such a legitimate slice of Americana today."

Furthering his longtime efforts to market polka to the mainstream, Popovich is sending out bumper stickers declaring "Power of polka—no sad faces" and "Polka—it's the law." "We're acting like a grass-roots punk label in attitude," says Popovich, who calls polka "the real alternative music."

He says that Our Heritage has sent copies of "Polka Heroes" to periodicals like Polka News and Texas Polka News and to 500 polka radio programmers, many of whom send thank you letters. Italian-American Scotti's album, meanwhile, has gone to Italian-American radio and press.

Our Heritage is also marketing to rack accounts in the key polka markets of Chicago and Cleveland. "[Rackjobber] Handleman is headquartered in Detroit," Popovich says, "but two key branches for polka sales are in Chicago, which covers Minnesota, Illinois, and Wisconsin, and Youngstown [Ohio], which covers Pittsburgh and Cleveland. But we need to also get into Buffalo [N.Y.], Connecticut, Massachusetts, and New Jersey."

Best Buy district media manager Mike Salik, who covers 10 stores in the Cleveland/Pittsburgh region, salutes Popovich's "passionate" efforts on behalf of polka. "'Polka Heroes' will be great for us," he says, adding that his company and Our Heritage are working together in regional endcapping and positioning programs supporting the title.

"It's coming out at the best possible time," Salik adds, noting the fourth-quarter release. "Yankovic's unfortunate passing will also bring out people who love this music in honor of him, but they'll be looking at the other things, too."

Brave Combo's Carl Finch, who credits his love of polka with the founding of his band, says that Popovich's latest undertaking marks "the developmental stages of something really big."

"He's the only guy trying to do a polka/pop crossover thing to reach the non-polka audience," says Finch, who has helped publicize "Polka Heroes" in recent interviews he has done with The Dallas Observer and TV's "Dallas Morning News." "The polka world needs someone with his expertise and enthusiasm, because it's music that's alive and really speaks to people and not tradition for tradition's sake. We're very happy and proud to be on the record and looking forward to seeing how the label develops."

Popovich expects to release further titles on Our Heritage . . . Pass It On in the first quarter of next year.



Thank U. Alanis Morissette rocked the town Oct. 26 with an exclusive concert at New York's Roseland for listeners of top 40 WHTZ (Z100) New York. The gig was part of e 12-city mini-tour to preview Morissette's highly anticipated new album, "Supposed Former Infatuation Junkie." Before the concert, which is also set to air on MTV, Morissatta gathered with Z100 jock Billy Hammond, left, and Z100 PD Tom Poleman, right.

newsline...

PROFFITT NAMED CITADEL PRESIDENT/COO. Citadel Broadcasting Central region president Robert Proffitt takes the newly created position of president/COO for the entire group. Citadel Salt Lake City station group VP/GM Pete Benedetti replaces Proffitt as Central region president, overseeing 37 stations in Reno, Nev.; Salt Lake City; Colorado Springs, Colo.; Albuquerque, N.M.; and Little Rock, Ark.

GENDER STATISTICS. The M Street Journal reports that the Federal Communications Commission (FCC) is planning to collect racial/ethnicity and gender statistics on broadcast ownership. The information will be used in determining "the current state of minority and female ownership," as well as assessing what needs to be done to "fulfill the statutory mandate to promote opportunities" for those groups.

RADIO ONE BUYS WWBR. Radio One, owner of R&B WDTJ Detroit, has announced the $27 million purchase of classic rock rival WWBR. Radio One is the company that flipped modern WPHI Philadelphia to R&B several years ago; expect some form of R&B here also. Ironically, WWBR was, many incarnations ago, Inner City's R&B/disco outlet WLBS. Meanwhile, country KWCY (Wild Country) Phoenix has been sold from Owens-MAC Radio to Z-Spanish Radio Network, the leading national Spanish-language radio network, for $22 million.

UP THE LADDER. KGGI Riverside, Calif., PD Diana Laird has taken the PD post at KHTS San Diego. She succeeds Todd Shannon, who segued to Jacor sister WNCI Columbus, Ohio. Capstar names Phil Catlett, GM of WLHT/WTRV/WNWZ Grand Rapids, Mich., as regional manager for its Grand Rapids; Battle Creek, Mich.; and Springfield, Ill., properties.

Are Women Ignoring 'Help Wanteds'?

This story was prepared by Dana Hall, managing editor of R&B Airplay Monitor, and Phyllis Stark, managing director of Country Airplay Monitor.

Programmers in all formats who have open air shifts that they are hoping to fill with a female jock are reporting an alarming shortage of female applicants. Although men in radio have always considerably outnumbered women, some PDs see that gap widening even further.

Country KJJY Des Moines, Iowa, PD Beverlee Brannigan says she gets 20 tapes from men for every one she gets from a woman and is among those who believe the problem is escalating. "There have never been as many female applicants as males, but it does seem worse to me in the last 18 months to two years," she says.

Mark Ericson, PD of country WOKQ Dover, N.H., says the ratio of male to female tapes he gets for job openings is closer to 10-to-1, but, he says, "that's still way out of whack."

"When I first came to Fort Myers [Fla.], I really wanted a good female to do nights," says Chris O'Kelley, PD of country WWGR. "I ran many ads. Not one tape came in from a female. Then I ran the same ad for a female to do afternoons, and, again, not one tape from a female came in."

"I currently have a position open for evenings and about two months ago [had] an opening for afternoons," echoes Kerry Wolfe, operations manager of country WMIL Milwaukee. "Of all the tapes I received, zero were from women. I certainly wish there were more. Pickings are slim."

"Most of the tapes and résumés I have received in the past six months have overwhelmingly been from men," adds country WGRX Baltimore PD Jim West. "I would certainly welcome more female air-talent applicants."

In fact, of all the programmers contacted for this story, only one, John Q. Morris, of country WGRL Indianapolis, says he gets enough female applicants. "During my most recent search this summer, I received enough tapes from talented females to field an entirely female lineup," he says.

NOT CRAZY ENOUGH?

For nearly everyone else, a shortage exists. And while no one is exactly sure why there are few female applicants, programmers offer numerous theories, ranging from women being more attracted to TV to women being less likely to switch markets.

Harvey Kojan, PD of album rock WNOR Norfolk, Va., who just filled an open shift with a female jock, says

(Continued on next page)

Promotion For WPLJ's 'Showgram' Is An Eyeful

BY DYLAN SIEGLER

NEW YORK—Advertising is everywhere in this city, from billboards to the sides of buses to bathroom stalls.

Hot AC WPLJ New York, always on the lookout for new promotional venues for its afternoon drive "Rocky



Allen Showgram," has devised a strikingly subtle space in which to emblazon its "Showgram" logo: on a faux human eyeball.

After making a random call to Neuman's Optical in Brooklyn for the show's routine "celebrity customer" gag, Allen and his crew at the "Showgram" thought up the promotion, in which a listener already missing an eye would receive a custom-fitted glass eye hand-painted with the "Rocky Allen Showgram" logo in place of the iris and pupil.

Allen requested that any listener missing an eye send a picture of himself or herself to the station, in order for the show's staff to judge whose face would look best with the "Showgram" logo prominently displayed thereon. Lucky winner Kevin Going of Long Island, who runs a sign-making business, was chosen from more than a dozen entries.

"At first, we didn't think we'd get more than one or two," says Allen. "We had some entries with a picture of the person holding their eye, some with their eye in their mouth—one guy was balancing his eye on his nose. Kevin has done some goofy things at restaurants," says Allen, including



This photo won Kevin Going e shot with Rocky Allen.

topping his steak with his glass eye and telling the waiter he ordered prime rib, not rib eye.

Going was recently fitted for his new eye, and "Showgram" broadcast live from Neuman's for the occasion. "He's going to go around to appearances with us," says Allen. "It'll be like his party eye. for weekends."

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1	1	1	14	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS 4 weeks at No. 1
2	4	5	9	FROM THIS MOMENT ON MERCURY ALBUM CUT	◆ SHANIA TWAIN
3	2	2	25	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
4	3	3	14	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
5	7	12	5	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
6	5	4	39	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
7	6	6	43	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
8	14	26	3	I'M YOUR ANGEL JIVE 42560*	R. KELLY & CELINE DION
9	8	11	17	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINGHAM HILL	ANNE COCHRAN & JIM BRICKMAN
10	9	8	31	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
11	10	7	23	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
12	12	10	37	MY FATHER'S EYES DUCK ALBUM CUT/REPRISE	◆ ERIC CLAPTON
13	13	13	9	MOTHER I MISS YOU GTSP ALBUM CUT/MERCURY	JOHN TESH WITH OALIA
14	11	9	18	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS
15	18	21	7	I'LL BE ATLANTIC 84191	◆ EDWIN MCCAIN
16	15	14	12	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
17	16	15	42	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
18	19	16	62	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
19	20	20	10	ANOTHER DAY GOES BY ELEKTRA ALBUM CUT/EEG	DAKOTA MOON
20	17	17	29	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
21	21	18	11	STANDING TOGETHER GRP 3109*	GEORGE BENSON
22	23	23	5	MY ONE TRUE FRIEND WARNER BROS. ALBUM CUT	◆ BETTE MIDLER
23	22	22	6	YOUR LIFE IS NOW COLUMBIA ALBUM CUT	◆ JOHN MELLENCAMP
24	24	24	5	FEELS LIKE HOME CURB ALBUM CUT	LEANN RIMES
25	25	29	3	I HEAR YOUR VOICE MERCURY ALBUM CUT	LIONEL RICHIE

Adult Top 40

1	1	1	28	★★★ No. 1 ★★★ IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS 15 weeks at No. 1
2	2	2	20	ONE WEEK REPRISE 17174	◆ BARENAKED LADIES
3	4	8	5	THANK U MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
4	6	6	10	MY FAVORITE MISTAKE A&M ALBUM CUT	◆ SHERYL CROW
5	3	4	31	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
6	5	3	11	I WILL WAIT ATLANTIC ALBUM CUT	◆ HOOTIE & THE BLOWFISH
7	7	5	22	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
8	8	7	26	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
9	15	22	3	HANDS ATLANTIC ALBUM CUT	JEWEL
10	9	9	41	I'LL BE LAVA 84191/ATLANTIC	◆ EDWIN MCCAIN
11	11	13	15	SAVE TONIGHT WORK ALBUM CUT	◆ EAGLE-EYE CHERRY
12	14	17	8	LULLABY SMG ALBUM CUT/COLUMBIA	◆ SHAWN MULLINS
13	10	10	35	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
14	13	12	46	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
15	12	11	39	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
16	16	14	16	HOOCH BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING
17	18	19	10	JUMPER ELEKTRA ALBUM CUT/EEG	◆ THIRD EYE BLIND
18	19	18	12	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
19	17	16	16	JUMP JIVE AN' WAIL INTERSCOPE ALBUM CUT	◆ THE BRIAN SETZER ORCHESTRA
20	21	21	14	CRUSH EPIC AMERICA 164024/HOLLYWOOD	◆ JENNIFER PAIGE
21	20	15	26	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
				★★★ AIRPOWER ★★★	
22	23	24	6	SLIDE WARNER BROS. ALBUM CUT	◆ GOO GOO DOLLS
23	27	28	6	FROM THIS MOMENT ON MERCURY ALBUM CUT	◆ SHANIA TWAIN
24	22	20	18	WISHING I WAS THERE RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
25	26	31	5	FIRE ESCAPE HOLLYWOOD ALBUM CUT	◆ FASTBALL

Compiled from a national sample of airplay reported by Broadcast Data Systems. Radio Track service: 64 adult contemporary stations and 78 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1998 Billboard/BPI Communications.

ARE WOMEN IGNORING 'HELP WANTEDS'?

(Continued from preceding page)

that "only a tiny handful" of the tapes he received were from women. But, he contends, "it's always been that way because women aren't crazy enough to get into this business. Often, being a personality is a job where you have to work strange hours. Obviously, it's a business with minimal security. It's a tough business. You end up working six days a week and making personal appearances." That makes being a DJ a tough career choice for women, he says, because "in most instances, women are still the primary caregiver for children."

"We're still a very male-dominated industry," says "Hurricane" Dave Smith, PD of R&B WHBX Tallahassee, Fla. "Women have less of a networking pool to work with, and networking is crucial in finding out about jobs, as well as letting people know about your specific talents."

"I have always maintained that female jocks simply have never had enough role models," says WOQK's Ericson. "Every male jock can point to a couple of idols from their youth, and these are almost always male jocks. Based on the number of female personalities—or lack thereof—women have always had less of a standard to judge themselves by."

Country WCTQ Sarasota, Fla., PD Rob Carpenter says, "The talent is there, but many of the women in the business seem to be much more reluctant to relocate for a job. I also think that cable TV has opened up so many more TV opportunities that a lot of women see better career advancement and a better salary in [TV]."

Doug Montgomery, operations manager of country WBCT/WCUZ Grand Rapids, Mich., says, "My theory is that many of the outstanding women have been pigeonholed into being news or sidekick types only and have been discouraged and left for TV."

STAYING PUT

Others say that since talented, experienced female jocks are so hard to come by, those stations fortunate enough to have them on staff are making sure they stay put.

"Where have all the good female talents gone? I don't think they went anywhere," says WWGR's O'Kelley. "If you are lucky enough to find a good female, you hang onto her. I don't think there is a shortage of females. I think that the good females who have jobs are being well taken care of because they are hard to find."

KJJY's Brannigan agrees: "Perhaps the women that are working in broadcasting and are good at it have employers who recognize what they have and reward them, so they're not moving around as much."

"I find that most of the real good female talent whom you hear about from other programmers or who have made a name for themselves are already working, and it's hard to steal them away from their station," says Smith at WHBX.

Top 40 KLUC Las Vegas PD Cat Thomas says he doesn't have as much trouble finding female talent because he actively recruits people who are already employed rather than waiting for T&Rs, but he concurs that there are "very few female jocks." He recently promoted a talent he "handraised," Jenna Wilde, from part time to overnights and says developing his own female air personalities is one way to solve the shortage problem. Thomas adds that he told Wilde if she is successful, she "may have an easier time getting into the big time than someone like me because there are not as many [female jocks] to choose from."

ARE THEY DISCOURAGED?

Although she has always felt supported by employers, Brannigan says, "at seminars and conferences I do occasionally hear from women who say they feel discouraged and don't feel they can advance. It makes me look at myself and say, 'Am I doing enough to encourage and help other women?' "

Ron Brooks, operations manager of country/sports WESC-AM-FM Greenville, S.C., says, "Has the industry discouraged women in any way? Only if you consider being limited to morning-show 'giggle girl' roles and non-drive air shifts and making two-thirds [or less] the salary of many males in comparable shifts as discouraging. I know we would all like to think that the business is more enlightened than this, but on the whole it isn't. This has been going on for years. It shouldn't be surprising that the number of women staying in the business is decreasing."

> *'Female jocks simply have never had enough models. Every male jock can point to a couple of idols from their youth'*

Barbara Marshall, VP/GM of adult R&B WFLM West Palm Beach, Fla., notes that "there are just not as many women in the business as there are men. But also, men are promoted more frequently than women. A solution might be to have more women mentor young women in the business. That's the only way we're going to see nurturing and women exploring other opportunities at companies. If we're consistently seeing women not moving up, then why should we want to stay in this career?

"The other problem is consolidation at radio," continues Marshall. "There are just [fewer] jobs, so with more men competing than women, the odds are that more men will get those positions. Many women probably think, 'Why bother to apply?' The industry overall is harder on women, and I think that discourages women to a degree.

"I have an on-air staff of all men, all very experienced in radio," adds Marshall. "I'm looking for a female air talent and possibly one who has the potential to program. But she has to be able to lead this group of men, and I just can't seem to find anyone who has the experience to do so. I've tried to find [female candidates] through word-of-mouth, advertising, and a number of different ways, but they're not responding. I've also found some women who feel safe where they [are] and won't try to move up to program or even move into more prominent air shifts."

THE OTHER SIDE

On the flip side, one female air talent who has worked in New York for the past 10 years and is now looking for a new opportunity says female jocks are the ones not getting the response from programmers, not the other way around. The jock, who asked not to be identified, says, "I get virtually no response from programmers" when she sends them T&Rs. "Only one returned my call and actually gave me some feedback and advice, although he had recently filled the position that I was applying for. Another programmer sent me a form letter acknowledging receipt of my package. One other passed my tape on to another PD, but that's it for all the 30 or more tapes I've sent out over the past two months.

"I really believe that programmers just want to hire their own people—either air talent they have worked with before and know or someone who has been brought to them by a colleague," says this DJ. "When you see postings for jobs on the Internet or in trades, those programmers probably already have someone in mind, but they have to post it as a courtesy."

SEEING IMPROVEMENT

A few programmers say the talent pool of female jocks is actually getting better, not worse.

"Yes, it's more difficult to find women broadcasters than men, but frankly, I feel the situation is improving each year," says Larry Daniels, VP/general program manager of country KNIX Phoenix. "For many years, women have been put in less-than-creative on-air roles that have held them back. That is changing, I believe. I'm beginning to hear very talented women who are becoming outstanding personalities, whether they lead in a two-person team or solo. I honestly believe that in the next few years, several women will become big radio stars, and that alone will influence others to want to follow. In the past, women have had few female radio personalities to learn from and be inspired by.

"I have a daughter, Kris Dossey, who is on the air in Savannah, Ga., honing her skills," Daniels continues. "I regularly talk with many other female personalities who are starting to make names for themselves, especially in country. There are some really good personalities out there. You just have to look harder to find them."

SUMMER '98 ARBITRONS

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DALLAS—(6)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
KHKS	top 40	73	7.5	7.1	8.0	7.7
KKDA-FM	R&B	68	7.2	70	7.1	7.0
KVIL	AC	5.2	57	49	5.3	5.2
KSCS	country	5.7	55	61	46	5.1
KRLD	N/T	40	30	41	3.5	4.2
KEGL	album	33	27	33	44	4.1
KZPS	cls rock	3.1	39	34	3.3	4.8
KDMX	AC	44	39	38	5.0	3.6
WBAP	N/T	41	49	47	39	4.7
KLUV	oldies	3.9	3.7	38	36	3.8
KOAI	jazz	29	2.7	33	3.2	3.4
KPLX	country	3.4	2.8	2.7	31	3.3
KLTY	religious	3.0	3.2	34	28	3.2
KYNG	country	38	36	3.5	3.2	3.1
KTCK	sports	2.1	2.7	27	2.3	2.6
KRBV	R&B adult	2.7	29	28	2.8	2.5
K6FB	AC	2.4	26	2.5	28	2.4
KDGE	modern	3.0	2.7	24	2.5	2.3
KTXQ	R&B oldies	2.3	24	2.7	24	2.1
WRR	classical	27	31	26	24	2.1
KKZN	triple-A	18	14	15	19	2.0
KESS	Spanish	1.5	1.7	1.3	1.3	1.4
KLIF	N/T	1.9	28	16	15	1.4
KHCK/KICI-FM	Spanish	1.5	16	13	1.1	1.1
KHVN	religious	.9	13	15	11	1.0
KRNB	R&B oldies	1.1	10	14	10	1.0

DETROIT—(7)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
WNIC	AC	6.6	74	76	75	8.0
WJLB	R&B	79	79	81	7.7	7.1
WOMC	oldies	5.9	5.5	59	56	6.6
WJR	N/T	6.7	64	58	80	6.0
WW1	N/T	49	5.2	49	5.1	8.3
WVMV	jazz	3.5	35	4.7	4.1	4.8
WKQI	AC	4.5	41	41	4.3	4.8
WCSX	cls rock	3.4	3.1	3.0	3.9	4.1
WWWW	country	3.5	3.4	3.7	3.2	4.8
WMXD	R&0 adult	39	39	40	3.9	3.6
WRIF	album	45	30	41	34	3.5
WDTI	R&B	40	3.2	34	35	3.2
WYCD	country	33	35	30	30	3.2
WXYT	N/T	26	36	34	2.8	3.1
WDRQ	top 40/rhythm	3.4	32	26	35	3.0
WPLT	modern	35	30	2.7	26	2.3
CKWW	adult std	29	30	2.3	31	2.0
WKRK	album	1.4	14	17	20	1.8
WWBR	cls rock	15	23	10	20	1.7
WDFN	sports	14	10	19	16	1.5
CIMX	modern	1.7	15	14	15	1.4
WQBH	R&0 oldies	1.5	11	11	9	1.4
CIDR	triple-A	1.1	12	10	9	1.2
WXDG	modern	24	19	1.1	16	1.1
WGPR	R&B adult	8	1.2	14	1.3	1.0

WASHINGTON, D.C.—(8)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
WPGC-FM	R&B	63	56	55	61	6.3
WHUR	R&B adult	57	52	61	6.1	5.8
WKYS	R&B	59	63	49	52	5.3
WMAL	N/T	42	41	46	36	4.8
WBIG	oldies	44	41	38	3.7	4.5
WGMS	classical	30	40	43	39	4.5
WRQX	AC	39	43	45	40	4.3
WMZO	country	50	5.1	40	55	4.2
WJFK-FM	N/T	36	46	34	39	4.1
WASH	AC	39	42	55	4.2	4.0
WJZW	jazz	36	34	35	34	4.0
WWZZ/WWVZ	top 40	30	35	39	3.7	3.8
WMMJ	R&B adult	39	40	4.2	41	3.7
WTOP-AM-FM	N/T	30	33	38	37	3.5
WWDC-FM	album	3.2	4.0	3.4	3.3	3.3
WGAY	AC	42	37	34	34	3.2
WARW	cls rock	2.6	26	2.1	28	2.6
WHFS	modern	2.4	23	2.1	25	2.3
WPGC-AM	religious	.7	.7	1.1	1.0	1.3
WAVA	religious	.8	.9	10	1.0	1.2
WOL	N/T	1.2	1.2	.7	.7	1.1
WTEM	sports	1.0	1.1	10	1.4	1.1
WFRE	country	1.2	6	.9	.7	1.0
WWDC-AM	adult std	.6	5	5	.8	1.0

HOUSTON—(9)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
KBXX	R&B	7.2	6.8	6.2	67	7.8
KODA	AC	7.3	7.1	7.2	74	8.4
KRBE	top 40	65	63	64	6.7	8.3
KILT-FM	country	5.9	5.3	5.2	4.7	5.8
KMJQ	R&B adult	55	5.4	6.3	5.7	5.8
KLDE	oldies	3.9	45	46	4.3	4.3
KLTN/KOVA	Spanish	5.0	55	49	5.1	4.2
KTRH	N/T	30	39	44	42	4.1
KHMX	AC	39	31	45	44	4.0
KTBZ	modern	34	32	3.1	35	3.8
KKBQ	country	43	45	3.7	35	3.7
KLDL	album	3.9	41	40	42	3.5
KKRW/KQUE	cls rock	4.7	54	4.7	49	3.4
KIKK-AM-FM	country	2.3	2.5	2.2	2.7	2.9
KILT-AM	sports	1.8	1.6	1.7	2.0	2.7
KPRC	N/T	2.4	30	20	3.1	2.7
KQQK	Spanish	22	26	3.1	2.3	2.2
KBME	adult std	—	.2	.8	1.4	1.6
KHYS/KJOJ	top 40	2.1	2.3	1.7	1.7	1.6
KOVE	Spanish	8	12	14	14	1.4
KSEV	N/T	1.1	1.1	1.1	1.1	1.3
KXTJ	Spanish	2.0	1.4	1.8	1.1	1.3
KLAT	Spanish	1.1	12	1.1	8	1.8

BOSTON—(10)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
WBZ	N/T	84	94	7.9	78	7.8
WJMN	top 40/rhythm	6.1	6.2	66	7.1	6.6
WMJX	AC	57	6.8	68	60	6.6
WRKO	N/T	5.5	64	57	5.7	6.0
WBCN	modern	52	52	55	56	5.7
WXKS-FM	top 40	66	59	63	58	8.6
WBMX	AC	38	36	36	46	4.6
WODS	oldies	44	5.0	43	4.1	4.8
WEEI	sports	3.3	3.4	3.7	39	3.8
WCRB	classical	48	4.0	48	4.6	3.3
WZLX	cls rock	3.1	3.3	30	3.2	3.3
WROR	oldies	38	2.9	2.7	3.0	2.6
WKLB	country	34	32	3.3	2.5	2.7
WAAF	album	2.9	3.0	2.7	3.2	2.6
WEGQ	cls rock	29	2.7	2.1	2.2	2.8
WSJZ	jazz	5	18	28	2.4	2.3
WXKS-AM	adult std	24	2.5	14	1.7	2.3
WBOS	triple-A	29	2.1	25	22	2.8
WFNX	modern	1.3	1.2	1.2	1.2	1.6
WXRV	triple-A	.7	.9	.7	.9	1.1

MIAMI—(11)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
WEDR	R&B	53	4.9	66	61	7.4
WAMR-FM	Spanish	48	4.5	4.7	41	8.8
WPOW	top 40/rhythm	61	57	54	50	5.8
WHQT	R&B adult	52	5.1	5.1	47	4.6
WAQI	Spanish	44	3.5	38	48	4.4
WHYI	top 40	36	34	36	39	4.2
WKIS	country	38	38	37	39	4.2
WLVE	jazz	34	4.1	38	33	4.2
WLYF	AC	58	5.1	46	46	4.0
WFLC	AC	31	38	38	42	3.5
WMXJ	oldies	36	34	29	31	3.4
WBGG	cls rock	27	33	26	33	3.3
WRMA	Spanish	37	39	39	28	3.3
WQAM	sports	24	28	28	31	2.8
WXDJ	Spanish	36	28	3.2	33	2.8
WTMI	classical	28	30	3.2	2.7	2.8
WCMQ-FM	Spanish	2.2	24	34	31	2.7
WZTA	album	3.3	33	20	38	2.7
WRTO	Spanish	16	1.2	15	2.1	2.1
WIOD	N/T	14	14	1.7	14	2.0
WOBA-AM	Spanish	2.5	24	20	24	1.8
WPLL	AC	2.3	2.3	21	2.2	1.8
WINZ	N/T	1.8	2.7	2.0	1.9	1.7
WJNA	N/T	1.7	14	14	.9	1.8
WMBM	religious	.9	8	9	1.1	1.5
WAVS	ethnic	1.3	10	6	.5	1.0

ATLANTA—(12)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
WSB-AM	N/T	09	93	110	102	8.9
WVEE	R&B	9.7	97	0.7	8.9	8.8
WSTR	top 40	7.0	81	03	79	7.9
WKHX-FM	country	6.1	7.3	66	60	8.7
WALR-FM	R&B adult	6.2	6.2	55	55	8.1
WNNK	modern	5.1	5.5	59	4.2	5.2
WHTA	R&B	5.1	50	4.7	46	4.8
WPCH	AC	5.9	51	56	55	4.8
WKLS	album	4.7	4.5	38	5.0	4.3
WSB-FM	AC	5.5	5.7	5.7	5.4	4.3
WFOX	oldies	40	4.2	36	4.1	4.0
WGST-AM-FM	N/T	3.1	3.1	41	3.5	3.8
WYAY	country	4.0	34	29	3.9	3.8
WZGC	cls rock	4.0	39	35	3.1	3.1
WJZF	jazz	3.2	26	24	2.4	2.5
WAMJ	R&B oldies	—	—	2.2	2.6	2.3
WAOK	religious	2.0	2.1	2.1	1.7	1.7

SEATTLE—(13)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
KIRO-AM	N/T	96	7.2	56	7.5	7.5
KUBE	top 40/rhythm	6.9	6.3	59	6.2	8.8
KMPS-AM-FM	country	4.7	4.7	40	5.2	5.2
KBSG-AM-FM	oldies	5.0	46	50	5.8	5.1
KLSY	AC	40	34	40	46	4.8
KRPM/KBKS	top 40	3.3	36	4.5	39	4.8
KNDO	modern	4.2	4.2	39	3.2	4.8
KPLZ	AC	4.2	38	46	4.2	4.2
KIXI	adult std	3.7	40	3.6	3.7	4.0
KING	classical	3.4	35	43	38	3.8
KISW	album	3.2	38	38	3.5	3.8
KVI	N/T	4.6	47	39	4.5	3.8
KWJZ	jazz	3.2	3.5	38	38	3.8
KJR-FM	cls rock	2.9	26	3.1	2.7	3.1
KOMO	N/T	34	38	3.2	3.2	3.1
KZOK	cls rock	3.4	34	3.2	3.5	3.0
KRWM	AC	2.6	26	36	3.2	2.8
KIRO-FM	N/T	2.3	20	29	2.1	2.7
KMTT	triple-A	3.1	3.1	3.1	2.3	2.4
KYCW	country	2.6	28	2.9	2.1	2.3
KJR-AM	sports	2.2	29	2.5	2.3	2.8
KCMS	religious	1.7	1.7	19	1.6	1.4
KNWX	N/T	1.3	1.5	1.2	1.1	1.4

MINNEAPOLIS/ST. PAUL—(14)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
KQRS-FM	album	10.5	11.2	112	18.1	11.3
WCCO	N/T	11.6	12.3	118	103	10.3
KDWB	top 40	01	78	00	85	7.6
KEEY	country	7.5	8.8	8.1	7.6	6.7
KSTP-FM	AC	61	5.3	5.1	5.3	6.1
WLTE	AC	6.5	6.3	5.6	65	5.3
KSTP-AM	N/T	45	58	53	5.8	5.2
KQQL	oldies	53	45	5.2	54	5.1
KTCZ	triple-A	45	40	38	3.7	4.7
KMJZ	jazz	2.9	29	3.1	3.2	3.6
KXXR	album	45	28	35	44	3.4
WRQC	album	31	38	35	31	3.2
KZNR/KZNZ/KZNT	modern	19	2.8	3.1	3.1	2.7
KFAN	sports	14	26	2.2	2.1	2.3
KLBB/WLOL	adult std	19	16	1.5	1.8	1.7

SAN DIEGO—(15)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
KYXY	AC	61	5.1	46	68	8.3
KFMB-FM	AC	61	52	6.2	63	8.2
KSON-AM-FM	country	56	6.6	66	52	5.5
XHTZ	top 40/rhythm	46	4.3	5.1	44	5.3
KFMB-AM	N/T	55	3.6	2.7	46	5.1
KHTS	top 40	48	4.1	3.9	39	4.7
KOGO	N/T	39	49	4.9	45	4.2
XETRA-FM	modern	2.7	2.3	30	3.7	4.8
KIOZ	album	3.6	3.5	40	3.1	3.6
KIFM	jazz	3.5	3.8	38	4.0	3.6
KGB	cls rock	38	45	4.2	43	3.5
XHRM	adult R&B	1.6	15	14	13	3.1
KBZT	oldies	35	3.5	2.3	3.1	3.8
KPOP	adult std	26	3.1	36	3.7	2.6
KPLN	cls rock	19	18	26	2.5	2.5
XETRA-AM	sports	2.3	29	2.1	1.7	2.5
KJQY	AC	2.0	1.6	16	1.6	2.3
KFI	N/T	25	2.2	2.1	22	1.8
KEBN	Spanish	16	1.9	2.3	2.3	1.7
KFSD	classical	1.7	14	1.2	1.3	1.7
KSDO	N/T	13	1.0	1.3	2.0	1.3
KXST	triple-A	1.7	16	1.1	1.3	1.3
XTIM	Spanish	18	13	1.2	1.8	1.3
KSPA	adult std	1.2	1.1	1.1	1.8	1.2
XHKY	Spanish	13	13	1.3	1.1	1.2
XLTN	Spanish	1.2	1.3	1.1	.9	1.1
KNX	N/T	8	1.1	1.1	14	1.8
XBAC	Spanish	1.1	1.1	1.1	10	1.0

NASSAU-SUFFOLK, N.Y.—(16)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
WALK-FM	AC	58	53	5.7	55	5.6
WBLI	top 40	37	58	45	43	5.3
WHTZ	top 40	52	49	56	55	5.1
WXRK	modern	53	5.3	5.3	55	5.1
WCBS-FM	oldies	39	44	39	42	4.0
WLTW	AC	43	4.3	39	43	3.7
WFAN	sports	37	39	3.4	38	3.6
WKTU	top 40/rhythm	39	36	32	36	3.8
WBAB/WHFM	album	33	3.5	29	35	3.5
WCBS-AM	N/T	38	42	36	3.3	3.5
WABC	N/T	27	2.9	38	3.5	3.2
WOR	N/T	30	33	3.7	36	3.2
WPLJ	AC	30	29	3.1	28	3.2
WNLI	adult std	28	2.0	36	2.5	3.1
WOHT	R&B	32	33	30	3.9	3.1
WKJY	AC	3.1	24	33	2.0	2.7
WBZO	oldies	23	2.8	26	2.7	2.5
WQCD	jazz	3.1	2.3	21	2.1	2.5
WAXQ	cls rock	2.1	1.8	19	1.8	2.2
WINS	N/T	24	2.5	22	2.2	2.2
WMJC	country	19	1.2	10	16	2.0
WNEW	album	2.0	2.0	2.3	1.9	1.9
WBLS	R&B	1.4	1.3	10	1.5	1.5
WSKQ-FM	Spanish	1.6	1.2	13	15	1.5
WLIR/WDRE	modern	1.7	13	15	1.6	1.4
WRKS	R&B adult	1.4	17	15	14	1.4
WLUX	adult std	1.0	9	10	1.2	1.3
WQXR	classical	2.1	19	25	2.0	1.3
WBIX	AC	1.6	1.2	11	1.0	1.1
WQEW	adult std	.8	1.1	9	1.0	1.0

PHOENIX—(17)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
KNIX	country	5.9	6.5	5.1	64	6.1
KZZP	AC	4.4	47	5.7	58	8.7
KTAR	N/T	5.6	64	5.7	5.6	5.6
KEDJ/KDDJ	modern	34	3.5	3.2	3.2	5.5
KFYI	N/T	5.0	5.2	47	5.1	5.3
KMLE	country	5.8	5.2	62	5.4	5.3
KKFR	top 40/rhythm	5.9	43	53	5.4	5.2
KESZ	AC	4.2	49	5.2	44	4.8
KUPD-FM	album	4.2	49	47	41	4.6
KYOT	jazz	3.9	3.6	36	3.8	4.3
KOOL-FM	oldies	5.4	5.1	5.0	4.4	4.0
KOY	adult std	5.0	53	54	4.5	3.8
KZON	modern	3.8	3.0	3.3	3.7	3.8
KKLT	AC	2.6	3.0	34	29	3.4
KMXP	AC	2.1	2.4	24	2.7	3.2
KOKB	album	3.8	26	3.3	3.0	3.8
KSLX-AM-FM	cls rock	2.6	2.7	2.2	2.7	2.7
KHOT-FM	R&0 oldies	1.2	.9	1.5	1.7	1.5
KPTY	top 40	3.2	24	2.2	2.1	1.4
KWCY	country	1.4	2.2	19	1.4	1.3

ST. LOUIS—(18)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
KMOX	N/T	120	11.2	107	139	14.1
KEZK	AC	6.0	55	68	7.0	7.1
WIL	country	84	8.5	7.3	86	6.6
KMJM	R&B	1.3	68	6.1	66	6.6
KYKY	AC	5.3	46	4.7	49	4.6
KSHE	album	45	46	5.0	4.7	4.7
KLOU	oldies	46	3.7	3.9	3.9	4.5
KSLZ	top 40	7.3	18	46	39	4.4
WKKX	country	5.3	5.8	4.2	4.7	4.3
KTRS	N/T	29	34	3.3	38	3.4
KPNT	modern	46	46	4.9	38	3.3
KIHT	cls rock	2.5	31	3.1	3.1	3.6
KSD-FM	cls rock	28	3.0	2.5	2.4	2.8
WXTM	album	41	3.7	2.9	2.0	2.6
KATZ-FM	R&B adult	1.9	16	3.0	22	2.7
WVRV	triple-A	32	30	3.2	24	2.7
WRTH	adult std	2.5	2.1	2.4	2.6	2.5
KFUO-FM	classical	26	31	28	28	2.4
KXOK	R&B adult	24	23	2.1	19	2.4
KATZ	religious	19	2.1	1.9	24	2.1
KFNS	sports	1.1	1.2	10	.9	1.8

BALTIMORE—(19)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
WERQ	R&B	92	98	98	80	8.5
WBAL	N/T	94	70	68	68	8.4
WPOC	country	64	64	6.7	72	7.4
WQSR	oldies	68	72	5.5	61	5.6
WLIF	AC	53	45	5.8	50	8.7
WWMX	AC	5.5	5.8	54	47	4.9
WWIN-FM	R&B adult	36	34	4.1	58	4.7
WIYY	album	39	43	3.9	42	4.2
WOCT	cls rock	30	26	2.9	33	3.6
WXYV	top 40	38	41	4.8	40	3.6
WCAO	religious	2.2	4.2	3.3	2.9	2.6
WHFS	modern	3.7	2.7	2.4	34	2.6
WCBM	N/T	2.1	2.3	2.1	2.1	2.1
WPGC-FM	R&B	14	16	1.7	1.7	1.7
WHUR	R&B adult	16	14	20	1.5	1.5
WRBS	religious	15	19	22	1.7	1.8
WJFK-AM	N/T	16	16	1.7	16	1.4
WWDC-FM	album	1.2	10	7	13	1.3
WGRX	country	1.5	1.2	1.2	1.2	1.2
WKYS	R&B	7	1.2	9	1.0	1.1
WGAY	AC	0	10	0	.9	1.8
WRQX	AC	14	11	10	1.3	1.0
WWIN-AM	religious	7	18	1.2	.9	1.0

PITTSBURGH—(20)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
KDKA	N/T	119	124	126	129	12.6
WDVE	album	90	92	66	84	8.7
WDSY-AM-FM	country	01	74	74	62	7.4
WWSW-AM-FM	oldies	63	56	5.6	60	8.3
WBZZ	top 40	65	65	69	6.2	5.6
WXDX	modern	40	5.0	4.2	50	8.6
WJAS	adult std	50	5.2	6.2	5.2	4.6
WSHH	AC	41	46	5.4	46	4.7
WAMO-FM/WSSZ	R&B	40	34	4.3	42	4.1
WLTJ	AC	36	3.6	44	45	4.1
WDRV	AC	35	32	2.8	30	3.6
WZPT	cls rock	31	35	39	45	3.6
WJJJ	jazz	3.3	35	28	39	3.0
WRRK	cls rock	28	24	2.7	3.2	3.0
WASP-FM	country	1.0	15	17	1.5	1.5
KQV	N/T	1.1	1.2	1.3	1.0	1.3
WEAE	N/T	36	34	14	1.2	1.3
WMBS	AC	9	.9	7	.6	1.1
WORD-FM	religious	8	15	9	1.3	1.1

TAMPA, FLA.—(21)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
WQYK-FM	country	72	8.3	69	7.5	7.4
WDUV	adult std	07	7.1	70	65	6.6
WFLZ	top 40	104	9.3	97	90	6.4
WTBT	cls rock	28	55	58	55	6.2
WFLA	N/T	71	6.3	6.5	66	6.1
WLLD	R&B	—	—	—	2.1	5.9
WWRM	AC	4.8	6.5	40	4.3	5.3
WXTB	album	49	45	58	4.5	8.0
WRBQ-FM	country	49	44	46	48	4.7
WAKS	AC	36	3.5	44	3.2	4.3
WSJT	jazz	41	3.9	46	40	4.0
WGUL-AM-FM	adult std	35	41	4.2	4.9	3.8
WSSR-FM	AC	4.5	4.2	4.3	4.5	3.5
WCOF	cls rock	38	34	26	3.6	3.1
WYUU	oldies	45	34	20	2.9	3.0
WLVU-FM	oldies	1.2	1.7	20	1.3	2.3
WHPT	triple-A	30	2.4	20	20	2.0
WILV	R&B oldies	8	1.2	13	.9	1.8
WRBQ-AM	R&B adult	1.6	19	17	1.5	1.2
WTMP	R&B	1.4	1.7	15	1.2	1.0
WZTM	sports	1.1	1.3	8	1.1	1.0

DENVER—(22)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
KYGO-FM	country	70	93	78	82	7.8
KOA	N/T	78	79	67	05	7.4
KQKS	top 40/rhythm	6.5	56	6.1	6.2	5.8
KRFX	cls rock	5.5	6.5	59	58	5.8
KOSI	AC	6.6	6.2	63	6.1	5.2
KALC	top 40	50	47	44	40	5.1
KBCO-FM	triple-A	5.0	5.2	5.1	47	8.0
KXKL	oldies	5.4	47	45	48	4.8
KBPI	album	3.5	3.5	34	5.0	4.8
KHOW	N/T	3.9	4.7	4.3	38	4.4
KHIH	jazz	39	4.1	53	4.2	3.8
KKHK	cls rock	3.9	44	45	40	3.6
KIMN-FM	AC	3.5	3.4	3.7	3.2	3.5
KEZW	adult std	3.1	26	3.5	3.3	3.0
KXPK	triple-A	3.1	30	29	2.3	2.8
KTCL	modern	2.3	19	2.5	3.0	2.8
KCKK/KYGO	country	32	2.8	21	2.5	2.3
KMXA	Spanish	9	.6	.7	1.1	1.7
KVOD	classical	2.8	2.2	2.3	2.3	1.7

CLEVELAND—(23)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
WMJI	oldies	88	80	8.1	85	8.0
WTAM	N/T	47	4.3	4.9	83	8.7
WZAK	R&B	87	99	9.3	90	8.7
WGAR	country	91	7.5	6.9	80	6.6
WDOK	AC	57	69	7.2	6.3	8.1
WMVX	AC	43	3.3	5.7	59	5.6
WRMR	adult std	62	55	6.2	54	5.6
WZJM	top 40	52	60	40	49	5.8
WNCX	album	67	69	5.1	5.3	5.2
WQAL	AC	62	5.0	45	40	4.8
WMMS	album	48	44	46	41	4.1
WNWV	jazz	36	40	39	43	4.1
WCLV	classical	2.1	2.9	3.4	23	3.1
WJMO	R&B oldies	1.7	1.7	2.5	21	2.2
WENZ	modern	1.7	20	2.6	25	2.1
WKNR	sports	47	45	2.2	28	1.6
WABQ	religious	1.2	1.0	1.7	1.0	1.3
WZLE	religious	.4	.5	.3	.5	1.0

PORTLAND, ORE.—(24)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
KKRZ	top 40	95	96	18.7	11.1	9.5
KKCW	AC	67	5.1	6.7	69	8.7
KKSN-FM	oldies	56	6.3	5.3	58	8.1
KUPL-FM	country	5.5	64	5.4	58	5.8
KGON	cls rock	52	48	51	48	5.3
KUFO	album	4.7	43	5.0	46	5.1
KEWS	N/T	26	4.1	3.4	33	4.7
KEX	AC	44	5.7	5.9	5.0	4.7
KRSK	AC	3.1	32	34	27	4.4
KNRK	modern	3.1	2.9	3.0	3.1	3.6
KWJJ	country	51	53	5.5	48	3.8
KKJZ	jazz	4.5	29	3.8	3.2	3.6
KXL-AM	N/T	5.5	3.9	38	36	3.6
KINK	triple-A	3.4	34	2.8	4.2	3.3
KKSN-AM	adult std	2.6	3.2	2.8	3.2	2.6
KBBT	AC	30	23	2.7	31	2.7
KPDQ-FM	religious	14	1.5	15	2.0	1.5
KFXX	sports	19	1.8	1.8	1.2	1.4
KOTK	N/T	10	1.4	1.1	9	1.4
KXL-FM	triple-A	24	2.3	1.5	9	1.1

CINCINNATI—(25)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
WLW	N/T	95	86	6.6	96	6.6
WUBE-FM	country	99	94	91	86	6.7
WEBN	album	79	80	75	7.6	7.6
WGRR	oldies	56	6.2	5.9	63	7.6
WKRQ	top 40	7.1	60	5.2	6.7	8.1
WRRM	AC	57	56	7.8	61	6.8
WIZF	R&B	62	5.8	5.8	55	5.7
WOFX	cls rock	53	4.6	5.2	47	4.9
WVMX	AC	43	4.2	5.1	5.2	4.7
WKRC	N/T	45	48	43	39	4.2
WVAE	jazz	33	3.3	42	44	4.2
WSAI	adult std	38	3.5	3.8	3.8	3.2
WYGY	country	35	40	29	3.0	2.8
WKFS	top 40	2.1	2.2	2.7	2.3	2.4
WAKW	religious	12	2.1	1.7	1.7	1.4
WNKO	country	12	1.1	1.1	1.2	1.3
WYLX	cls rock	5	.7	6	.8	1.3
WGTZ	top 40	0	1.0	.9	.8	1.8

KANSAS CITY—(26)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
KPRS	R&B	06	100	83	78	9.8
KMXV	top 40	02	66	6.3	7.8	7.1
WDAF	country	65	63	7.3	6.7	6.8
KFKF	country	61	6.7	6.5	66	5.6
KMBZ	N/T	61	55	5.4	46	5.8
KCFX	cls rock	63	6.0	50	46	8.5
KCIY	jazz	45	43	5.7	51	5.1
KQRC	album	51	49	5.1	63	4.6
KUDL	AC	45	5.1	7.0	60	4.6
KBEQ-FM	country	60	5.9	50	50	4.8
KCMO-FM	oldies	65	51	5.2	47	4.8
KYYS	album	37	53	5.0	5.0	4.3
KCMO-AM	N/T	34	35	4.2	41	3.6
KOZN	AC	30	34	3.7	28	3.7
KXTR	classical	30	38	1.9	26	2.5
KNRX	modern	16	1.5	1.8	18	2.8
KCNZ	top 40	0	.8	1.1	1.2	2.1
KPRT	religious	12	1.3	1.3	1.9	1.5
KFEZ	adult stnd	15	1.1	1.3	1.1	1.2
KPNN	N/T	.8	.7	.6	.5	1.1

SACRAMENTO, CALIF.—(27)

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
KFBK	N/T	98	96	9.7	93	10.8
KZZO	AC	7.1	7.2	6.3	65	8.4
KSFM	top 40/rhythm	7.5	85	6.2	68	8.3
KRXQ	album	45	41	45	41	5.1
KNCI	country	63	5.1	4.5	61	5.8
KGBY	AC	46	40	47	42	4.5
KWOD	modern	33	4.2	3.3	45	4.3
KHYL	oldies	45	42	43	43	4.1
KYMX	AC	40	3.5	3.8	45	4.1
KONO	top 40	45	4.2	3.3	4.1	3.6
KSEG	cls rock	34	32	3.0	37	3.6
KBMB	R&B	—	.9	4.0	3.6	3.7
KSSJ	jazz	30	2.7	2.4	30	3.7
KNTK	N/T	25	3.0	4.2	2.4	3.8
KCTC	adult std	36	3.8	4.1	2.4	3.5
KSTE	N/T	2.9	2.3	3.5	22	3.2
KRAK	country	40	3.1	3.0	2.7	2.6
KOBR	R&B oldies	14	1.0	1.4	1.6	1.1
KNBR	sports	16	1.2	.6	1.2	1.1

THE MODERN AGE • BY CARRIE BELL

The road isn't kind to relationships. It is a statement often muttered by bands and one that the members of Cowboy Mouth take to task in "Whatcha Gonna Do?"

"We were touring for our first MCA release, doing two shows a day, getting our first taste of radio, and never being quite sure of where we were," says rhythm guitarist/vocalist Paul Sanchez. "During this same time, Fred [LeBlanc, drummer/vocalist] had a relationship with a girl back in New Orleans that started to fall apart. The crappy thing is that he couldn't even head home to tend to his emotions. I think this song is his best at bat."

Sanchez thinks the appeal of "Whatcha," this issue's No. 39 on Modern Rock Tracks, is the universal understanding of love that goes sour. "Who hasn't gone through this kind of thing? Who hasn't asked the tough questions? How do you make love work? How do you know if it's love? What do you do when it's over?"



'Who hasn't gone through this kind of thing? Who hasn't asked the tough questions?'
—Paul Sanchez, Cowboy Mouth

"Whatcha" isn't the first time the group has tackled the tough subject of love. "We aren't just about relationship songs, but all of our stuff comes from inside. We are personal writers who write what we know, which often is love and breakups."

That isn't to say that Cowboy Mouth is repetitive or gloomy. In fact, the quartet's strongest element is the musical gumbo it creates. "It's rock-'n'roll. But that label means everything from James Brown to Chuck Berry to Grandmaster Flash to the Beatles. We just want to celebrate life and share music with our fans."

And court success? "We have many friends who went on to have platinum success after sharing the trenches with us—matchbox 20, Sister Hazel, Barenaked Ladies, Hootie. It'd be nice to join them, but it can't be the reason we get onstage. It has to be for the redemption and release."

Billboard® NOVEMBER 7, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	3	3	17	FLY AWAY (1 week at No. 1) / 5	◆ LENNY KRAVITZ / VIRGIN
2	1	2	10	PSYCHO CIRCUS / PSYCHO CIRCUS	◆ KISS / MERCURY
3	2	1	21	WHAT'S THIS LIFE FOR / MY OWN PRISON	◆ CREED / WIND-UP
4	5	12	4	PSYCHO MAN / REUNION	BLACK SABBATH / EPIC
5	4	4	9	CELEBRITY SKIN / CELEBRITY SKIN	◆ HOLE / DGC/GEFFEN
6	7	8	7	SLIDE / DIZZY UP THE GIRL	◆ GOO GOO DOLLS / WARNER BROS.
7	8	7	12	ORAGULA / HELLBILLY DELUXE	◆ ROB ZOMBIE / GEFFEN
8	6	5	15	INSIDE OUT / EVE 6	◆ EVE 6 / RCA
9	11	16	4	PRETTY FLY (FOR A WHITE GUY) / AMERICANA	◆ THE OFFSPRING / COLUMBIA
10	13	17	6	STILL RAININ' / WANDER THIS WORLD	◆ JONNY LANG / A&M
11	10	9	24	SPACE LORD / POWERTRIP	◆ MONSTER MAGNET / A&M
12	12	13	11	THE DOPE SHOW / MECHANICAL ANIMALS	◆ MARILYN MANSON / NOTHING/INTERSCOPE
13	9	6	23	THE DOWN TOWN / DAYS OF THE NEW	DAYS OF THE NEW / OUTPOST/GEFFEN
14	17	18	9	GOT YOU (WHERE I WANT YOU) / HOLIDAY MAN	◆ THE FLYS / DELICIOUS VINYL/TRAUMA
15	14	10	17	SOMEHOW, SOMEWHERE, SOMEWAY / TROUBLE IS	KENNY WAYNE SHEPHERD BAND / REVOLUTION/REPRISE
16	18	15	8	YOUR LIFE IS NOW / JOHN MELLENCAMP	◆ JOHN MELLENCAMP / COLUMBIA
17	15	14	15	BETTER THAN YOU / RELOAD	METALLICA / ELEKTRA/EEG
18	19	19	42	BLUE ON BLACK / TROUBLE IS	◆ KENNY WAYNE SHEPHERD BAND / REVOLUTION/REPRISE
19	21	21	12	GOT THE LIFE / FOLLOW THE LEADER	◆ KORN / IMMORTAL/EPIC
20	24	24	8	SOFT / SECOND COMING	SECOND COMING / CAPITOL
21	25	26	4	10,000 HORSES / HAPPY PILLS	CANDLEBOX / MAVERICK/WARNER BROS.
22	20	22	10	BOOGIE KING / BIG WHEEL	THE SCREAMIN' CHEETAH WHEELIES / CAPRICORN/MERCURY
23	23	20	5	SOMETIMES IT HURTS / DARKEST DAYS	STABBING WESTWARD / COLUMBIA
24	32	32	32	WHAT KIND OF LOVE ARE YOU ON / ARMAGEDDON: THE ALBUM	AEROSMITH / COLUMBIA
25	23	20	32	ALL THE KIDS ARE RIGHT / PACK UP THE CATS	◆ LOCAL H / ISLAND
26	28	29	5	BITTER PILL / MOTLEY CRUE'S GREATEST HITS	MOTLEY CRUE / MOTLEY/BEYOND MUSIC
27	28	29	5	BITTERSWEET / SUNBURN	◆ FUEL / 550 MUSIC
28	32	33	5	SUREFIRE (NEVER ENOUGH) / THE DEVIL YOU KNOW	ECONOLINE CRUSH / RESTLESS
29	38	29	3	WHATEVER / GODSMACK	GODSMACK / REPUBLIC/UNIVERSAL
30	28	27	10	FIRE ESCAPE / ALL THE PAIN MONEY CAN BUY	◆ FASTBALL / HOLLYWOOD
31	30	29	2	QUICKSAND / TIP	FINGER ELEVEN / WIND-UP
32	32	32	9	SWEETEST THING / THE BEST OF 1980-1990	◆ U2 / ISLAND
33	35	40	3	DAYSLEEPER / UP	◆ R.E.M. / WARNER BROS.
34	38	32	7	SINGING IN MY SLEEP / FEELING STRANGELY FINE	◆ SEMISONIC / MCA
29	38	38	5	WE'RE AN AMERICAN BAND / CHOICE CUTS	◆ JACKYL / GEFFEN
36	NEW▶		9	THE SPIRIT OF RADIO / DIFFERENT STAGES/LIVE	RUSH / ANTHEM/ATLANTIC
37	38	—	2	POWERTRIP / POWERTRIP	◆ MONSTER MAGNET / A&M
38	40	—	2	TOUCHED / VISUAL AUDIO SENSORY THEATER	VAST / ELEKTRA/EEG
39	NEW▶		1	HANDSLIDE / PUSHMONKEY	PUSHMONKEY / ARISTA
40	29	25	14	MACHETE / WISHPOOL	BROTHER CANE / VIRGIN

Billboard® NOVEMBER 7, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	2	1	10	CELEBRITY SKIN (4 weeks at No. 1) / CELEBRITY SKIN	◆ HOLE / DGC/GEFFEN
2	1	2	8	SLIDE / DIZZY UP THE GIRL	◆ GOO GOO DOLLS / WARNER BROS.
3	3	4	10	FLY AWAY / 5	◆ LENNY KRAVITZ / VIRGIN
4	5	5	7	NEVER THERE / PROLONGING THE MAGIC	◆ CAKE / CAPRICORN/MERCURY
5	7	14	4	PRETTY FLY (FOR A WHITE GUY) / AMERICANA	◆ THE OFFSPRING / COLUMBIA
6	4	3	28	INSIDE OUT / EVE 6	◆ EVE 6 / RCA
7	6	6	16	FATHER OF MINE / SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR / CAPITOL
8	8	9	12	GOT YOU (WHERE I WANT YOU) / HOLIDAY MAN	◆ THE FLYS / DELICIOUS VINYL/TRAUMA
9	13	16	10	LULLABY / SOUL'S CORE	◆ SHAWN MULLINS / SMG/COLUMBIA
10	9	8	16	SAVE TONIGHT / DESIRELESS	◆ EAGLE-EYE CHERRY / WORK
11	11	15	16	JUMPER / THIRD EYE BLIND	◆ THIRD EYE BLIND / ELEKTRA/EEG
12	15	20	8	CIRCLES / EL OSO	SOUL COUGHING / SLASH/WARNER BROS.
13	12	13	5	THANK U / SUPPOSED FORMER INFATUATION JUNKIE	◆ ALANIS MORISSETTE / MAVERICK/REPRISE
14	10	7	22	INTERGALACTIC / HELLO NASTY	◆ BEASTIE BOYS / GRAND ROYAL/CAPITOL
15	14	12	10	SINGING IN MY SLEEP / FEELING STRANGELY FINE	◆ SEMISONIC / MCA
16	16	19	11	THE DOPE SHOW / MECHANICAL ANIMALS	◆ MARILYN MANSON / NOTHING/INTERSCOPE
17	18	23	4	SWEETEST THING / THE BEST OF 1980-1990	◆ U2 / ISLAND
				★★★ AIRPOWER ★★★	
18	27	30	5	WHAT IT'S LIKE / WHITEY FORD SINGS THE BLUES	◆ EVERLAST / TOMMY BOY
19	22	26	4	DAYSLEEPER / UP	◆ R.E.M. / WARNER BROS.
20	17	17	13	FIRE ESCAPE / ALL THE PAIN MONEY CAN BUY	◆ FASTBALL / HOLLYWOOD
28	28	28	20	WHAT'S THIS LIFE FOR / MY OWN PRISON	◆ CREED / WIND-UP
22	24	24	17	GOT THE LIFE / FOLLOW THE LEADER	◆ KORN / IMMORTAL/EPIC
29	20	32	21	ONE WEEK / STUNT	◆ BARENAKED LADIES / REPRISE
28	38	30	17	I THINK I'M PARANOID / VERSION 2.0	◆ GARBAGE / ALMO SOUNDS/INTERSCOPE
29	21	13	20	PERFECT / ADORE	◆ THE SMASHING PUMPKINS / VIRGIN
26	28	28	9	BITTERSWEET / SUNBURN	◆ FUEL / 550 MUSIC
27	28	29	9	TROPICALIA / MUTATIONS	BECK / DGC/GEFFEN
29	28	28	32	ALL THE KIDS ARE RIGHT / PACK UP THE CATS	◆ LOCAL H / ISLAND
29	38	—	9	ACQUIESCE / THE MASTERPLAN	◆ OASIS / EPIC
30	38	—	2	YOU GET WHAT YOU GIVE / MAYBE YOU'VE BEEN BRAINWASHED TOO	◆ NEW RADICALS / MCA
31	40	—	2	SPECIAL / VERSION 2.0	GARBAGE / ALMO SOUNDS/INTERSCOPE
32	30	28	9	MY FAVORITE MISTAKE / THE GLOBE SESSIONS	◆ SHERYL CROW / A&M
33	32	32	9	NICE GUYS FINISH LAST / NIMROD	GREEN DAY / REPRISE
34	35	—	9	CRUSH / BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND / RCA
35	NEW▶		1	IT'S ALL BEEN DONE / STUNT	BARENAKED LADIES / REPRISE
36	32	32	9	DRAGULA / HELLBILLY DELUXE	◆ ROB ZOMBIE / GEFFEN
37	32	—	9	PURE MORNING / WITHOUT YOU I'M NOTHING	◆ PLACEBO / HUT/VIRGIN
38	29	29	38	JUMP JIVE AN' WAIL / THE DIRTY BOOGIE	◆ THE BRIAN SETZER ORCHESTRA / INTERSCOPE
39	38	38	9	WHATCHA GONNA DO? / MERCYLAND	COWBOY MOUTH / MCA
40	RE-ENTRY		28	AVA ADORE / ADORE	◆ THE SMASHING PUMPKINS / VIRGIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 Mainstream rock stations and 77 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1998, Billboard/BPI Communications.

SAPPORO BEER TOKIO HOT 100 NOT ONE MURDERED

HITS! IN TOKIO

Week of October 11, 1998

① My Favorite Mistake / Sheryl Crow
② Doo Wop / Lauryn Hill
③ The Way / Fastball
④ Tsumetai Hana / The Brilliant Green
⑤ Boogie Mi Vista / Matt Bianco
⑥ Celebrity Skin / Hole
⑦ Day After Day / Julian Lennon
⑧ True Colors / Phil Collins
⑨ I Will Wait / Hootie And The Blowfish
⑩ I Love You / Debeleh Morgan
⑪ My Favourite Game / The Cardigans
⑫ Kind And Generous / Natalie Merchant
⑬ Circle / Swan Dive
⑭ Save Tonight / Eagle-Eye Cherry
⑮ Iris / Goo Goo Dolls
⑯ Life Is A Flower / Ace Of Base
⑰ Party Going On / MC Lyte Featuring Maya Day
⑱ Pienso En Ti (I Think Of You) / Maw Featuring Louis Salinas
⑲ Looking For Love / Karen Ramirez
⑳ If You Tolerate This Your Children Will Be Next / Manic Street Preachers
㉑ True To Your Heart / 98° And Stevie Wonder
㉒ Touch Me / Solo
㉓ I Wanna Hold You Tonight / Ralph MacDonald
㉔ Soul Glow / Great 3
㉕ Yawarakaihada / Aco
㉖ Ever Gonna Make It / Sarah Jane Morris
㉗ Can't Take My Eyes Off Of You / Lauryn Hill
㉘ It's Your Life / Lenny Kravitz
㉙ Gangster Trippin / Fatboy Slim
㉚ You / Janet
㉛ Find A Way / A Tribe Called Quest
㉜ Hey Now Now / Swirl 360
㉝ Ogiyodiora / Lee-Tzsche
㉞ Time After Time / Inoj
㉟ Made It Back / Beverley Knight Featuring Redman
㊱ History Repeating / Propellerheads Featuring Miss Shirley Bassey
㊲ The Dope Show / Marilyn Manson
㊳ Strawberry / Nicole Renee
㊴ The Boy Is Mine / Brandy & Monica
㊵ Boy You Knock Me Out / Tatyana Ali
㊶ Millennium / Robbie Williams
㊷ Kumojinohate / Cocco
㊸ Reason For Living / Roddy Frame
㊹ I Want You Back / Cleopatra
㊺ Too Much, Too Little, Too Late / Silver Sun
㊻ No Fool No More / En Vogue
㊼ Radio Radio / Meja
㊽ When I Love You / Morley
㊾ Ahhhhh! / Toshinobu Kubota
㊿ Thank U / Alanis Morissette

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE
Station information available at:
http://www.j-wave.co.jp

'N Sync Spends Its 'Time' Evolving Into More Than Just A Teen Pop Sensation

ON THE WAY UP: Let's get one thing out of the way. **Justin's** favorite color is baby blue; **J.C.'s** swings between blue and black.

This information has become essential for fans of **'N Sync**, the latest teen idol poster boys to tear up the airwaves and the pop charts. But over the past several months, a number of factors have elevated the five lads of 'N Sync from the covers of Tiger Beat and 16 magazines to the halls of legitimate acceptance.

These days, not only are 9-year-old girls singing along with the glued-in-your-head tunes on the group's self-titled platinum debut album, but so are their big sisters—and their mothers.

"These guys started young, with 13-, 14-, 15-year-olds. But now there are 35- and 36-year-olds responding to 'N Sync," says **Keith Curry**, music director of top 40 WSNX Grand Rapids, Mich. "In order for them to really make it—to really expand—they have to get the college-aged female and work their way up to the moms. Obviously, the music has been there, and they've been able to overcome the image problem that **Hanson** never did—they got stuck with the 12- to 14-year-olds. Like **the Backstreet Boys**, 'N Sync has been able to make their presence known on the upper end. They're on a roll right now."

You better believe it. Since the release of debut single "I Want You Back," which peaked on the Hot 100 at No. 13 in May, the RCA act has lighted fire after fire. After the airing of a savvily targeted Disney Channel concert special in July, second single "Tearin' Up My Heart" hit the top 15 of Hot 100 Airplay as the group launched a sold-out headlining club tour in the U.S. Meanwhile, "'N Sync" soared into the top 10 of The Billboard 200, peaking at No. 2 in the Oct. 10 issue, just behind hip-hop ingénue **Lauryn Hill**. According to SoundScan, it has sold 1.8 million copies.

"That was a little overwhelming. When I found out the album had gone to No. 2, I was jumping up and down. I didn't know what to say," says co-lead vocalist Justin Timberlake.

"My name was right next to the people I listen to all the time," adds co-lead J.C. Chasez. "I have the Lauryn Hill CD, and that album was right there next to ours. It makes you wonder who on the charts might be listening to us."

Still, the guys say that their mounting fame translates to few changes in an average week, at least for the time being. "It's business as usual," Chasez says. "The success is wonderful, but we keep doing the same thing every day." Two differences are evident, however: bigger venues and a larger scale of creativity for shows. "The more success, the bigger the toys are to play with, so now it's getting really fun," says Timberlake. "Now we can use props and think more creatively. Our boundaries are becoming bigger and bigger, and we can fantasize and come up with things on a bigger scale."

Now, on the eve of their third single release, the ballad "(God Must Have Spent) A Little More Time With You," Timberlake and Chasez—with fellow



by Chuck Taylor

members **Chris Kirkpatrick**, **Joey Fatone**, and **Lance Bass**—have furthered their reach as the warm-up for **Janet Jackson** the last two weeks of October, posted appearances on ABC's female-driven "The View" and MTV's highly regarded "Fanatic," and are about to release a Christmas album, "Home For Christmas," due Nov. 10—with the simultaneous release of a group biography by Bantam Doubleday and a home video. Following is a second Disney special, "Holiday In Concert," Dec. 5, and ABC's "Walt Disney World Very Merry Christmas Parade" on Christmas Day.

"With all of these things, everything has just taken off for these guys," says **Ron Geslin**, senior VP of promotion at RCA. "There's a certain level of music production, a real mentality on their part, that I think is a



'N SYNC

cut above what some of the similar groups offer. The songs are good, the vocals are fantastic, and the production is first-class pop music."

The new single, a harmony-drenched song that couldn't be a more obvious hit, hangs sweet sentiments across that delectable and overtly adoring title, "(God Must Have Spent) A Little More Time On You." Written and produced by **Carl Sturgen** and **Evan Rogers** (**Britney Spears, Boyzone, Dave Koz**), it follows two dance-tempo tracks that allowed the group to show its moves; this time around, it's all about the tender side of 'N Sync.

"I think this song is brilliant," says Chasez. "A lot of songs on the radio aren't really conversational. This is down-to-earth, and it's poetic. The melody is so nice, there are so many nice things said; really, the idea of the song alone is beautiful."

"I'm a very spiritual person," Timberlake adds. "When I was listening to the demo, I knew it would be a great song to put on the album. It's the perfect thing to say to someone you love, a very catchy line."

Even before the song's official release date, a number of stations have leapt on the bandwagon, including top 40 WSNX, KHKS Dallas, and KMXV Kansas City, Mo., and rhythmic top 40 **WBBM** (B96) Chicago.

"From the first time I heard this song to the 1,000th time, I've loved it and have known it would be a hit. This is a career record for this group," says B96 music director **Erik Bradley**. In four weeks on the air, "A Little More Time On You" is already in power rotation on the station, this week garnering a staggering 80 spins. "It's totally warranted by the reaction we've gotten from the single. This is a legit deal. It's 'N Sync's time."

But based on the ensemble's label as a boy band or teen idol group, does it mean that such time in the spotlight is limited, as has so often been the case for youth-leaning acts on pop radio? "I think the days of the teen idol bands like **New Kids On The Block**—where you're here today, gone tomorrow—are done," offers WSNX's Curry. "There's not going to be 80 bands like this; there will be one or two, but I think as long as the music is good and they work with good producers, as long as the group members are able to stay mentally in the game and stay straight, they'll be fine.

"Top 40 can't just dispose of everything. We have to grab onto some artists that come along and support them," he adds. "That's how we're going to find longevity for this format. As long as there is a WSNX, there will be a place for 'N Sync. They're our artist here."

Bradley adds, "Pop radio absolutely needs to have a group or two like this on the radio. They create excitement and keep it fun and youthful. 'N Sync is also mature enough to create adult hits. And they're great guys, nothing but pros. I can't see them being negatively affected by their success at all."

RCA's Geslin says, "Radio is all about hit songs. It can get pretty cold on an act if they can't maintain that. The pop junkyard is littered with one-hit wonders. But this album has a lot of songs to choose from. I think we're looking at a long-term act here. They have a depth and a quality that I recognized when I first saw them."

For their part, Timberlake and Chasez shrug off any tags stuck to the outfit. "As far as image, we're just five guys doing the music that we like to do," Timberlake says. "We don't pay too much attention to this boy band phenomenon. We just enjoy what we do and being on top and having fun. We consider ourselves a vocal group, because that's what we started off to do. We just want to entertain."

E-mail Chuck Taylor at ctaylor@billboard.com.

From Boston To Minneapolis, Mix's Strassell Advances Modern Adult

YOU CAN EXCUSE WBMX (Mix 98.5) Boston PD Greg Strassell for pausing to catch his breath right about now. After spending an intense three months researching—and then flipping—formats for KMJZ Minneapolis from jazz to modern adult WXPT (the Point), he came home to Mix 98.5 to oversee its huge two-day free concert. After 40,000 people braved the rain for the Saturday show, more than 100,000 enjoyed Hootie & the Blowfish and Barenaked Ladies under more comfortable conditions on Sunday.



Since CBS acquired WBMX, Strassell has seen his duties grow. "My day-to-day job is programming the Mix," he says. "About three times a month, they tap me on the shoulder to work on other projects. I just finished with the Point; now I'll help them find [a PD] replacement at KAMX Austin, Texas. Plus, I'll still help [new Point PD] Dusty Hayes with anything he needs. I look forward to networking a lot of information and promotional ideas with him."

Strassell has a special interest in Minneapolis, having programmed top 40 WLOL there until it was sold to Minnesota Public Broadcasting. "It's a great community that's still under-radioed," he says. "It's very Caucasian and, much like Boston, led us to feel that some sort of rock AC would work here. After three months of research, I found that no one was doing modern AC. Pieces of it were on [top 40] KDWB, [adult top 40 KSTP-FM] KS95, and modern KZNT/KZNZ [the Zone]. Plus, only three stations were serving women—KSTP, KDWB, and our sister, soft AC WLTE.

"We wanted to build an AC wall to super-serve females, as KS95 and KDWB are very broad. Lite has been doing phenomenally well; the Point would bring younger women into the mix. I spent a month planning it, and once CBS COO John Gehron and [WLTE and the Point] GM Rolf Pepple gave me the green light, it took me two days to get it on the air. Dusty came up to oversee the sign-on, and it turned out that he was the perfect PD for the station."

Strassell engineered a format flip from hot AC to modern adult for WBMX in January '97, although he notes significant differences between the Boston and Minneapolis stations. "The Mix has the heritage of being an AC in Boston for about 20 years," he says. "The Point was designed and built from scratch. It had no images from the past, which will help it get out of the box quicker. It has taken two years for the Mix to shed its AC baggage.

"We've always been going up against [top 40 WXKS-FM] Kiss 108; we just had to find a unique way to do it so their heritage would be more of a hindrance [than] an asset. So we came on with a fresher presentation and promos. We didn't make WBMX younger but more contemporary. We jettisoned everything about the old Mix. It has been an interesting 18 months, waiting for the payoff. We left traditional AC, gambling on research that indicated the music would dry up. Over the short term, it wasn't easy to wait for it to happen, but it did."

Here's a recent hour on WBMX: Barenaked Ladies, "One Week"; 10,000 Maniacs, "What's The Matter Here?"; the Brian Setzer Orchestra, "Jump Jive An' Wail"; Jewel, "Who Will Save Your Soul"; the Verve Pipe, "The Freshmen"; Third Eye Blind, "How's It Going To Be"; Dave Matthews Band, "Ants Marching"; Stevie Nicks, "If You Ever Did Believe"; Fastball, "The Way"; Sugar Ray, "Fly"; and Alanis Morissette, "Thank U."

Finding the right music mix was a matter of proper testing. "We adjusted the screens and based them on music tastes, not station preferences," he says. "We screened out AC fans and tested only those into modern adult music. It hurt our P1s in the short term but attracted the right kind of new listeners who happened to be the P1s of other stations. Now they're ours."

What makes a modern adult music mix? "It's all in how you rotate the records," he explains. "We expose our songs and set them up carefully. When you compare our logs with other stations, you'd think that, overall, we're pretty conservative. Yet we do take chances on records we believe in. The Indigo Girls' 'Get Out The Map' is almost a power, and it's still an album cut. We happened to need a female acoustic sound, and nothing was available from the labels. Dusty tipped me off on that song."

Don't expect Strassell to rest on his laurels now that the Mix is a major player. "As long as I've been a PD," he says, "I've always wanted more, to find new ways to embrace ourselves with our audience."

JEFF SILBERMAN

Billboard Music Vid Conference Sets Array Of Special Events

BILLBOARD MUSIC VIDEO CONFERENCE: The 1998 Billboard Music Video Conference will take place Wednesday-Friday (4-6) at the Sheraton Universal in Universal City, Calif. This year's conference is packed with special events, as well as panel discussions with several leaders in the music video industry. Following is a list of some of the conference highlights:

Wednesday (4): The opening-night party, sponsored by Motown Records and featuring a performance by **Brian McKnight**.

Thursday (5): Keynote speech by Warner Bros. Records Inc. president **Phil Quartararo** . . . A party at the Conga Room—sponsored by the Box, Columbia Records, and Interscope Records—featuring performances by **Cypress Hill** and **Unwritten Law**, with **Kid Capri** serving as the party DJ.

Friday (6): The breakfast roundtable discussion featuring topics focusing on post-production, R&B/hip-hop, niche/specialty music issues, and censorship . . . The artist panel featuring **Montell Jordan**, **Jon B.**, country artist **Heather Myles**, **Michael Bivins** (**New Edition**, **Bell Biv DeVoe**), and contemporary Christian artist **Jennifer Knapp**.

H.O.L.A. recording act **Voices Of Theory** will be doing interviews and show IDs beginning at 1 p.m. Friday at the Sheraton Universal. Call **Richie Rich** at H.O.L.A. for more information.

The grand finale of the conference will be the 1998 Billboard Music Video Awards. Artists scheduled to appear as presenters include **Dwight Yoakam**, **Dru Hill**, **Kenny Lattimore**, and **Wild Orchid**, along with panelists Jordan, and Jon B. (**Jerry Cantrell** of **Alice In Chains** will not be a presenter as previously announced.)

Conference registration is $499. By the time you read this, registration will be accepted only at the conference itself. A limited number of awards-show tickets are available for $80 each to those not registered for the conference. For more information, visit Billboard Online (www.billboard.com) or call 212-536-5002.

THE EYE



by Carla Hay

THIS & THAT: **Kurt Steffak** has exited his post as VP of music at MTV. He is set to join Time Bomb Recordings on Nov. 9 as head of its New York office. . . Big Dog Films has moved. The new address is 180 Varick St., Second Floor, New York, N.Y. 10014.

To no one's surprise, **Madonna** walked away as the big music artist winner at the 1998 VH1 Fashion Awards show, held Oct. 23 at the Theater at Madison Square Garden in New York. She won the Versace Award (for the person who best personifies the spirit of the late designer **Gianni Versace**) and the award for most fashionable artist. **Janet Jackson** won the award for most stylish music video for her clip "Got 'Til It's Gone."

We spotted VH1 Fashion Awards attendees Madonna, **Lenny Kravitz**, and **Maxwell** a couple of nights later at New York's Roseland Ballroom for **Alanis Morissette's** outstanding surprise concert, which was taped for MTV and premieres Monday (2) on the network.

PRODUCTION NOTES

LOS ANGELES

Metallica's "Turn The Page" was directed by **Jonas Akerlund**.

R. Kelly filmed "If I Could Turn Back The Hands Of Time" with director **F. Gary Gray**.

Marcos Siega directed **Goldfinger's** "More Today Than Yesterday."

NEW YORK

Darren Grant directed **Big Pun's** "You Came Up."

Harvey Danger's "Private Helicopter" clip was directed by **John Flansburgh** of **They Might Be Giants**.

Kurupt filmed "Give Me What You Got" with director **Brian Beletic**.

Mark Kohr lensed the **Dreams Come True** clip "Song Of Joy."

Tatyana Ali's "Boy, You Knock Me Out" clip was directed by **Tamra Davis** and features **Will Smith**.

OTHER CITIES

Martin Kahan and **Pete Greene** directed **Confederate Railroad's** "Keep On Rockin' " clip in Albuquerque, N.M.

Deborah Cox filmed "Nobody's Supposed To Be Here" in New Orleans with director **Darren Grant**.

Dave Meyers directed **Shae Jones'** "Talk Show Shhh!" in Chicago. The clip features **Montell Jordan** and **Jerry Springer**.

Jon Small directed the **Trisha Yearwood & Garth Brooks** video "Where Your Road Leads" in Buffalo, N.Y.

Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 **Jay-Z Feat. Amil & Ja,** Can I Get A...
2 **Kelly Price,** Friend Of Mine
3 **Monica,** The First Night
4 **Divine,** Lately
5 **Dru Hill Feat. Redman,** How Deep Is Your
6 **Monifah,** Touch It
7 **Ghetto Mafia,** In Decatur
8 **Faith Evans,** Love Like This
9 **Deborah Cox,** Nobody's Supposed To Be Here
10 **Lauryn Hill,** Doo Wop (That Thing)
11 **Bizzy Bone,** Thugs Cry
12 **Tyrese,** Sweet Lady
13 **Next,** I Still Love You
14 **Will Smith,** Miami
15 **Melanie B Feat. Missy Elliott,** I Want You Back
16 **Outkast,** Rosa Parks
17 **Blackstreet,** Take Me There
18 **Gerald Levert,** Taking Everything
19 **Noreaga,** Superthug
20 **Cam'ron,** Horse & Carriage
21 **Xscape,** My Little Secret
22 **Brandy,** Have You Ever?
23 **Aaron Hall,** All The Places
24 **Keith Sweat F/Snoop Dogg,** Come And Get With Me
25 **R. Kelly,** Half On A Baby
26 **A Tribe Called Quest,** Find A Way
27 **Temptations,** Stay
28 **Maxwell,** Matrimony: Maybe You
29 **Luther Vandross,** I Know
30 **Kirk Franklin,** Lean On Me

★★ NEW ONS ★★

112 Feat. Mase, Love Me
New Power Generation, Come On
Goodie Mob & Estherc, The World I Know
Jesse Powell, You
Kenny Lattimore & Heather Headley, Love Will Find A Way
Gold, Free Your Mind

6 **Jo Dee Messina,** Stand Beside Me
9 **Terri Clark,** You're Easy On The Eyes
10 **Reba McEntire,** Forever Love
11 **Alabama,** How Do You Fall In Love
12 **Tracy Byrd,** I Wanna Feel That Way Again
13 **Dixie Harrow/Garth Brooks,** Where Your Road Leads
14 **Joe Diffie,** Poor Me
15 **Linda Davis,** I'm Yours
16 **Aaron Tippin,** For You I Will
17 **Deana Carter,** Absence Of The Heart *
18 **Diamond Rio,** Unbelievable *
19 **Clint Daniels,** When I Grow Up *
20 **Sammy Kershaw,** One Day Left To Live *
21 **Randy Travis,** Spirit Of A Boy, Wisdom Of A Man *
22 **Diamond Rio,** You're Gone
23 **Allison Moorer,** Alabama Song *
24 **Lari White,** Take Me *
25 **Shannon Brown,** I Won't Lie *
26 **Chris Knight,** It Ain't Easy Being Me *
27 **The Wilkinsons,** 26 Cents
28 **Dwight Yoakam,** These Arms *
29 **Toby Keith,** Getcha Some
30 **Tracy Lawrence,** While You Sleep
31 **Patty Loveless,** Like Water Into Wine
32 **John Michael Montgomery,** Hold On To Me
33 **Mark Nesler,** Slow Down *
34 **Shanie Twain,** From This Moment On
35 **Derailers,** California Angel
36 **Faith Hill W/Tim McGraw,** Just To Hear You...
37 **Trini Triggs,** Straight Tequila
38 **Blackhawk,** There You Have It
39 **Bryan White,** Tree Of Hearts
40 **Suzy Bogguss,** Nobody Love. Nobody Gets Hurts
41 **Brooks & Dunn,** How Long Gone
42 **Billy Dean,** Real Man
43 **Warren Brothers,** Guilty
44 **Travis Tritt,** If I Lost You
45 **T. Graham Brown,** Wine Into Water
46 **Jenny Simpson,** Ticket Out Of Kansas
47 **Bill Engvall,** I'm A Cowboy
48 **Mark Chesnutt,** Whatever You Are
49 **Cledus T Judd,** First Redneck On The Internet
50 **Lila McCann,** To Get Me To You

* Indicates Hot Shots

★★ NEW ONS ★★

Billy Ray Cyrus, Time For Letting Go
Billy Ray Cyrus, Under The Hood
Deryl Dodd, A Bitter End
Gary Allan, I'll Take Today
Smith Silly Five, A Random Act Of Senseless Kindness
The Wilkinsons, Fly (The Angel Song)

CMT
COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Alan Jackson,** I'll Go On Loving You
2 **Lee Ann Womack,** I Hope You Think Of Me
3 **Wynonna,** Woman To Woman *
4 **Lonestar,** Everything's Changed
5 **Shania Twain,** Honey, I'm Home
6 **Dixie Chicks,** Wide Open Spaces
7 **Mark Wills,** Don't Laugh At Me

MTV
MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 **Aaliyah,** Are You That Somebody?
2 **Alanis Morissette,** Thank U
3 **Lauryn Hill,** Doo Wop (That Thing)
4 **Jay-Z Feat. Amil & Ja,** Can I Get A...
5 **DMX,** How's It Goin' Down
6 **Barenaked Ladies,** One Week
7 **Korn,** Got The Life
8 **Hole,** Celebrity Skin
9 **Beastie Boys,** Intergalactic
10 **Brandy,** Have You Ever?
11 **Everclear,** Father Of Mine
12 **Mya,** Movin' On
13 **Monica,** The First Night
14 **Dru Hill Feat. Redman,** How Deep Is Your Love
15 **Marilyn Manson,** The Dope Show
16 **Eagle Eye Cherry,** Save Tonight
17 **Will Smith,** Miami
18 **Ali Saints,** Never Ever
19 **Everlast,** What It's Like
20 **Blackstreet,** Take Ma There
21 **JD & Mariah Carey,** Sweetheart
22 **Shawn Mullins,** Lullaby
23 **Madonna,** The Power Of Good-Bye
24 **Sheryl Crow,** My Favorite Mistake
25 **Goo Goo Dolls,** Slide
26 **Third Eye Blind,** Jumper
27 **'N Sync,** Tearin' Up My Heart
28 **Lenny Kravitz,** Fly Away
29 **Nine Radicals,** You Get What You Give
30 **Janet,** Every Time
31 **Rob Zombie,** Dragula
32 **Black Eyed Peas,** Joints & Jams
33 **Next,** I Still Love You
34 **Goo Goo Dolls,** Iris
35 **Monifah,** Touch It
36 **Big Punisher,** You Came Up
37 **Xscape,** My Little Secret
38 **R.E.M.,** Daysleeper
39 **Backstreet Boys,** I'll Never Break Your Heart
40 **Will Smith,** Gettin' Jiggy Wit It
41 **Fastball,** Fire Escape
42 **Harvey Danger,** Flagpole Sitta
43 **Outkast,** Rosa Parks
44 **U2,** Sweetest Thing
45 **K-Ci & JoJo,** All My Life
46 **Green Day,** Time Of Your Life
47 **Smithereens,** Imagine In My Room
48 **Brandy & Monica,** The Boy Is Mine
49 **Aerosmith,** I Don't Want To Miss A Thing
50 **Master P,** Thug Girl

** Indicates MTV Exclusive

★★ NEW ONS ★★

Method Man, Judgement Day
Dave Matthews Band, Crush
Shania Twain, From This Moment On
Divine, Lately
Jay-Z, Hard Knock Life
George Michael, Outside
Oasis, Acquiesce
Timbaland F/Missy Elliott & Magoo, Here We Come

VH1
MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

1 **Aerosmith,** I Don't Want To Miss A Thing
2 **Goo Goo Dolls,** Iris
3 **Barenaked Ladies,** One Week
4 **Matchbox 20,** Real World
5 **John Mellencamp,** Your Life Is Now
6 **Madonna,** The Power Of Good-Bye
7 **Alanis Morissette,** Thank U
8 **Sheryl Crow,** My Favorite Mistake
9 **Natalie Imbruglia,** Torn
10 **Shawn Mullins,** Lullaby
11 **Brian Setzer Orchestra,** Jump Jive An' Wail
12 **Eagle-Eye Cherry,** Save Tonight
13 **U2,** Sweetest Thing
14 **Janet,** Go Deep
15 **The Smashing Pumpkins,** Perfect
16 **Hootie & The Blowfish,** I Will Wait
17 **R.E.M.,** Daysleeper
18 **Lenny Kravitz,** Fly Away
19 **Goo Goo Dolls,** Slide
20 **Shania Twain,** You're Still The One
21 **Smash Mouth,** Walkin' On The Sun
22 **Green Day,** Time Of Your Life
23 **Semisonic,** Closing Time
24 **Divas,** A Natural Woman
25 **Madonna,** Ray Of Light
26 **The Smashing Pumpkins,** Ava Adore
27 **Pauta Cole,** I Don't Want To Wait
28 **Mariah Carey,** Whenever You Call
29 **Shania Twain,** From This Moment On
30 **Third Eye Blind,** Jumper
31 **Sugar Ray,** Fly
32 **Stevie Nicks,** If You Ever Did Believe
33 **Madonna,** Take A Bow
34 **Fiona Apple,** Criminal
35 **Natalie Merchant,** Break Your Heart
36 **Bryan Adams,** On A Day Like Today
37 **Tha Wallflowers,** One Headlight
38 **Jennifer Paige,** Crush
39 **Chris Isaak,** Please
40 **Marilyn Manson,** The Dope Show
41 **Babyface,** You Were There
42 **Stevie Nicks,** Stand Back
43 **Chris Isaak,** Wicked Game
44 **Sheryl Crow,** All I Wanna Do
45 **Blues Traveler,** Run Around
46 **Jewel,** You Were Meant For Me
47 **Sheryl Crow,** If It Makes You Happy
48 **Matchbox 20,** 3 AM
49 **Third Eye Blind,** Semi-Charmed Life
50 **Janet,** Got 'Til It's Gone

★★ NEW ONS ★★

R. Kelly & Celine Dion, I'm Your Angel
Lauryn Hill, Doo Wop (That Thing)
Janet, Every Time
Dave Matthews Band, Crush
George Michael, Outside
Everclear, Father Of Mine

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 7, 1998.

THE BOX
music networks

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

98 Degrees, Because Of You

BOX TOPS

Deborah Cox, Nobody's Supposed To Be Here
Blackstreet, Take Ma There
Kirk Franklin, Lean On Me
Destiny's Child, Get On The Bus
Aaron Hall, All The Places
Shaggy Feat. Janet, Luv Me, Luv Me
Faith Evans, Love Like This
Tatyana Ali, Boy You Knock Me Out
Big Punisher, You Came Up
Xscape, My Little Secret
Brittany Spears, Baby One More Time
Cam'ron, Horse & Carriage (Remix)
Fat Joe, John Blaze
Crucial Conflict, Scummy
Brandy, Have You Ever?
JD & Mariah Carey, Sweetheart
Outkast, Rosa Parks
Ice Cube, Pushin' Weight
Black Eyed Peas, Joints & Jams
Aaliyah, Are You That Somebody?
Jay-Z, Hard Knock Life
Divine, Lately
Mack 10, Money's Just A Touch Away

NEW

112 Feat. Mase, Love Me
Andrea Martin, Let Me Return The Favor
Backstreet Boys, All I Have To Give
The Cardigans, My Favorite Game
Grant Lee Buffalo, Testimony
Jesse Powell, You
Kenny Lattimore & Heather Headley, Love Will Find A Way
Limp Bizkit, Love Me
Love & Rockets, Holy Fool
Method Man, Judgement Day
Oasis, Acquiesce
Placebo, Pure Morning
R. Kelly & Celine Dion, I'm Your Angel
Swell, Make Up Your Mind

M2
MOREVEVO

Continuous programming
1515 Broadway
New York, NY 10036

NEW

The Afghan Whigs, Somethin' Hot
Athenaeum, Flat Tire
Bernard Butler, Not Alone
The Cardigans, My Favorite Game
Cold, Give
Zack De La Rocha, C.I.A.
Eve 6, Leech
Kid Rock, I Am The Bullgod
Natalie Merchant, Break Your Heart
The The Offspring, Pretty Fly (For A White Guy)
Stardust, The Music Sounds Better With You
Timbaland F/Missy Elliott & Magoo, Here We Come

MUCHMUSIC

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

George Michael, Outside (new)
Faith Evans, Love Like This (new)
Ice Cube, Pushin' Weight (new)
The Offspring, Pretty Fly (For A White Guy) (new)
Jewel, Hands (new)
In Essence, Turn Around (new)
Alanis Morissette, Thank U
Matthew Good Band, Apparitions
Monica, The First Night
Marilyn Manson, The Dope Show
Big Sugar, The Scene
Lauryn Hill, Doo Wop (That Thing)
Fastball, Fire Escape
Rob Zombie, Dragula
Stars On 54, If You Could Read My Mind
Jennifer Paige, Crush
Sheryl Crow, My Favorite Mistake
Goo Goo Dolls, Slide
The Philosopher Kings, You Don't Love Me
The Smashing Pumpkins, Perfect

MTV
MUSIC TELEVISION EN ESPAÑOL

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Dave Matthews Band, Stay (Heavy)
Jennifer Paige, Crush (Heavy)
Karen Ramirez, Looking For Love (Heavy)
Lenny Kravitz, I Belong To You (Heavy)
Oasis, Acquiesce (Heavy)
Plastilina Mosh, Monster Truck (Heavy)
Swirl 360, Hey Now Now (Heavy)
The Cardigans, My Favorite Game (Heavy)
Tiro De Gracia, El Juego Verdadero (Heavy)
Barenaked Ladies, One Week (Medium)
Bryan Adams, On A Day Like Today (Medium)
Cake, Never There (Medium)
Dandy Warhols, Everyday (Medium)
Donna Lewis, If I Could Be The One (Medium)
Fun Lovin' Criminals, Love Unlimited (Medium)
Korn, I Got A Life (Medium)
Peyote Asesino, Mal De La Cabeza (Medium)
Pras Michel F/Ol' Dirty Bastard & Mya, Ghetto Supastar (Medium)
R.E.M., Daysleeper (Medium)
Rob Zombie, Dragula (Medium)

N
THE NASHVILLE NETWORK

2 hours weekly
3900 Main St
Philadelphia, PA 19127

Big Punisher, You Came Up
Brand Nubian, Don't Let It Go To Your Head
Dru Hill, How Deep Is Your Love
Silkk The Shocker, It Ain't My Fault
Jay-Z, Hard Knock Life
Deborah Cox, Nobody's Supposed To Be Here
Flipmode Squad, Line Outside
Most Def & Quasii, Definition
Noreaga, SuperThug
Lauryn Hill, Doo Woop (That Thing)
Outkast, Rosa Parks
Destiny's Child, Get On The Bus
Fat Joe, John Blaze
DMX, Rough Ryders' Anthem
Ghetto Twinz, No Pain No Gain

POWER PLAY MUSIC VIDEO
TELEVISION

Five hours weekly
223-225 Washington St
Newark, NJ 07102

Madonna, The Power Of Goodbye
Chris Isaak, Please
Kottonmouth, Dog's Life
Matchbox 20, Back 2 Good
Sheryl Crow, My Favorite Mistake
John Mellencamp, Your Life Is Now
Lenny Kravitz, Fly Away
Kiss, Psycho Circus
Eels, Last Stop, This Town
Mark Mangold, 42nd Street
Natalie Imbruglia, Wishing I Was There
R. Kelly, Half On A Baby
Marilyn Manson, The Dope Show
Des'ree, Life
Ace Of Base, Cruel Summer
Plastilina Mosh, Monster Truck
Gerald Levert, Taking Everything
They Might Be Giants, Doctor Worm
Reel Big Fish, Take On Me
Local H, All The Kids Are Right

CMC
CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

Dru Hill, How Deep Is Your Love
Lauryn Hill, Doo Wop (That Thing)
Jay-Z Feat. Amil & Ja, Can I Get A...
JD & Mariah Carey, Sweetheart
Shaggy Feat. Janet, Luv Me, Luv Ma
'N Sync, Tearin' Up My Heart
Brandy, Have You Ever?
All Saints, Never Ever
98 Degrees, Because Of You
E-40, From The Ground Up

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- Opening Night Party sponsored by Motown, performance by Brian McKnight
- Keynote Address: Phil Quartararo - President, Warner Bros. Records, Inc.
- The Box Annual Thursday Night Bash - at Conga Room with live performances by: Cypress Hill & Unwritten Law
- 20th Annual Billboard Music Video Awards hosted by Eddie Griffin, star of UPN's hit series "Malcolm & Eddie"

Artists scheduled to appear:


Jon B.


Michael Bivins
Bell Biv De Voe


Kid Capri


Cypress Hill


Dru Hill


Montell Jordan


Jennifer Knapp


Kenny Lattimore


Brian McKnight


Unwritten Law


Wild Orchid


Dwight Yoakam

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MEGA-MERGERS CHANGE SHAPE OF U.S. MUSIC RETAIL

(Continued from page 1)

utives have mixed reactions about this consolidation. On the one hand, they recognize that both transactions will result in strong accounts. Trans World and Camelot already are two of the healthiest retail chains, and the combined entity will have even greater financial might. In the Wherehouse/Blockbuster Music deal, the latter chain has been adrift for almost two years; it now will be in the hands of a management team that will have a firm hand in steering its course.

On the other hand, labels and distributors fear that the larger consolidated companies will use their newfound buying clout to extract greater portions of cooperative advertising funds and increase the cost of doing business.

They are also concerned that these mergers make it more difficult to break developing artists, a process that generally happens on a market-by-market basis and requires retailers to respond on a local basis. The labels question whether the larger entities will be able to react effectively to such opportunities.

And finally—although no one will speak on the record on this point—many label executives say they are upset by the disappearance of Camelot, which many regard as the most cooperative music specialty chain, into Trans World, which many deem the most demanding account.

NEW-ACT CONCERNS

WEA chairman Dave Mount says, "On the big records, [consolidation] won't change business much. But when you talk about developing artists, it is difficult for the bigger chains to react locally."

Jim Caparro, president/CEO of PolyGram Group Distribution, has similar concerns. "As they get bigger, these aircraft carriers are going to become more difficult to maneuver," he says. "The consolidation of larger accounts offers an opportunity to the small regional retailers and the good independents to become even quicker PT boats, reacting to the market immediately."

Terry Woodward, owner of Owensboro, Ky.-based WaxWorks, agrees. "It is more favorable for me because there are now less players for the labels and shopping center developers to go to."

In addition to concerns about developing artists, one major distribution executive worries that the larger chains will be more conservative in managing inventory, which means that the price of staging catalog promotions will go up.

At the independent level, Koch International president Michael Koch says that the consolidation into large chains "eventually will mean that the industry will have to release less product, because the eye of the needle you have to go through is getting smaller."

Despite their concerns, most label and distribution executives remain hopeful about the new, stronger entities being formed from the mergers.

Richard Cottrell, president of EMI Music Distribution, acknowledges consolidation will have an impact. But he adds, "We support the new organizations and look forward to working with them in building an even stronger business."

Similarly, in viewing the closing of Wherehouse's $115 million acquisition of Blockbuster Music, a senior distribution executive says, "It's a great thing: A chain dying of neglect is now in the hands of somebody who wants to love the music business."

Wherehouse president Tony Alvarez says that his primary focus with the closure of his purchase will be in digesting the acquisition so that the Blockbuster stores will turn in a superior performance.

"We think we have a good bunch of people who are running the business who can be empowered with the acquisition," says Alvarez. He adds that be expects to implement the "activities that have worked with us at Wherehouse" at the Blockbuster stores.

Meanwhile, as recently as August, Camelot—which is 70%-owned by institutional investors who converted the company's debt into equity when the North Canton, Ohio-based chain emerged from Chapter 11 on Jan. 27—was vying to do an initial public offering (IPO) and acting like it would be a predator. Earlier in the year, it had acquired the 150-unit the Wall and the 35-unit Spec's Music.

But when the IPO was delayed and Wall Street's bull market turned into a bear market, the possibility of doing a stock offering in the near term became remote, and Camelot investors wanted a way to cash in their chips.

Sources say they approached Trans World chairman/CEO Bob Higgins, who has long desired Camelot, about the possibility of doing the deal.

In buying the Camelot chain, Higgins will give its shareholders—who own 10.53 million shares—1.9 shares of Trans World stock for each share of Camelot. Based on the $20.625 share price that Trans World closed at on Oct. 23, that means Camelot was valued at about $427 million.

As a result of the deal, Trans World will now have about 55 million shares. Before, with 34.7 million shares outstanding, Higgins owned 35.5% of Trans World. After the merger is completed in January, he will own about 22.5% of the company.

According to Wall Street sources, the agreement includes a provision that the Camelot investors cannot sell their Trans World stock until about April 15, 1999.

Trans World's stock price has dropped 25 cents since the acquisition was announced. On Oct. 28, the stock closed at 20.375. One competing retailer observes that, if you assume that Wall Street accepts the transaction and the Trans World stock holds its value, "Higgins literally bought a $427 million company for nothing."

Well, not quite. Camelot carries about $25 million in long-term debt and some short-term debt.

However, Higgins says, Trans World forecasts show that sometime between the end of the company's first and second quarters next year, the company will have paid off all Camelot debt and returned to the debt-free state that Trans World now enjoys.

Moreover, he says, the acquisition will realize $10 million in cost savings from synergies.

When Trans World takes control of Camelot, it will keep the company's North Canton distribution facility open, says Higgins. Higgins notes that decisions about personnel haven't been made yet but that he realizes "we are buying a strong company with good people."

He says be has not yet had any discussions with Camelot's senior management about whether they would want to join Trans World, but he does say that Camelot's store personnel and field staff will remain intact. Camelot management, including chairman/CEO Jim Bonk, decline to comment.

When the transaction is completed, there will only be about 50 mall locations in which both chains have stores. "It doesn't mean we won't put in one bigger store in malls, but there are not going to be any closings because of the mergers," he says. As for the fate of the Camelot, Spec's, and the Wall logos, Higgins says that is the "hardest decision. We think that the Camelot and Spec's brand is strong, and we have to get more familiar with the Wall brand to see how strong it is."

While Higgins and Trans World get ready to reap the rewards of acquiring Camelot, label sales and distribution executives lament Trans World's "adversarial/confrontational" approach.

In fact, when the industry had to choose last fall between the Camelot stand-alone business plan and letting Trans World buy the Ohio chain, the industry backed the stand-alone plan, in part because of the dynamics involved in dealing with Trans World.

Higgins is well aware of that, and be made it a point at Trans World's label dinner in March at the Rainbow Room in New York to tell label sales and distribution executives that, as the industry consolidates, Trans World would be the consolidator.

Consequently, that's why the pending acquisition of Camelot represents an even greater triumph for Trans World, industry observers say.

Similarly, it's no secret that the rivalry between Trans World and Musicland is second to none in the industry. Some observers suggest that Higgins will relish the day that his chain is larger than Musicland after 30 years of being second fiddle.

"Higgins has been a trailblazer on a lot of things," says one senior executive at a competing chain. "You have to respect that he doesn't tell people what they want to hear; he tells them what is going to happen. And then he delivers on what he says he is going to do."

N2K/CDNOW SUIT

(Continued from page 8)

The suit claims that the merger price disregards N2K's long-term prospects for growth as outlined in its IPO prospectus, which foresaw a growing user base, increased revenue, and strategic alliances meant to increase brand awareness. In short, the suit contends that the merger, if consummated, "will deny [shareholders] their right to share proportionately in the true value of N2K's valuable assets, profitable businesses, and future growth."

The suit seeks unspecified compensatory damages. It also seeks to enjoin the merger as it stands and to order the defendants to "cooperate fully" in any transaction that would "maximize shareholder value."

Rubin's attorney, Joseph Rosenthal of Rosenthal, Monhait, Gross & Goddess in Wilmington, Del., could not be reached for comment by press time. CDnow would not comment.

An N2K spokesman says the company has not yet been served with the suit but adds, "We believe the complaint is a typical strike suit which is completely without merit, and we intend to defend the claims vigorously."

U.S. ARTISTS RECEIVE FIRST JAPANESE RENTAL ROYALTIES

(Continued from page 8)

careers date back to the '30s and '40s, such as Gene Autry, Bing Crosby, Ethel Merman, and Frank Sinatra. Also included were '50s rock'n'roll icons such as Chuck Berry, the Coasters, the Flamingos, and Buddy Holly.

Because Japanese audiences revere American jazz, dozens of performers, such as Louis Armstrong, Kenny Burrell, John Coltrane, Duke Ellington, Jim Hall, Herbie Hancock, and Tal Farlow, are also on the rental list. The same is true for bluesmen: Charles Brown, Roosevelt Sykes, Professor Longhair, Tampa Red, and Buddy Guy were among those listed.

Under the arrangement with Geidankyo, the featured artists' payments represent 65.34% of the total collected royalties. AARC also mailed lump-sum payments totaling 34.66% to AFTRA and the AFM for royalties due non-featured performers, such as musical accompanists and background singers.

The AARC was founded by the RIAA to collect and distribute home-taping royalties established under the provisions of the Audio Home Recording Act of 1992 (DART), which calls for payments to labels, artists, songwriters, and music publishers from manufacturers of digital recording equipment and media that permit copying of sound recordings.

The industry and members of Congress feared that the then new digital recorders might spawn a wave of massive multi-copy home taping, but such a trend never emerged. Philips' Digital Compact Cassette and Sony's still-surviving MiniDisc platform failed to catch on with the public.

DART home-taping royalty payments, according to Bocchi, are still less than $1 million but increased between 1996 and 1997. "The pot doubled," she says, "probably due to Sony's push for their MiniDisc."

The revenue "flattened out," she adds, between '97 and '98.

According to Bocchi, there has been no need for litigation since the collection and distribution procedures began.

In 1991, the RIAA, fearing a rental shop outbreak in the U.S. just as CDs were becoming popular, convinced Congress to pass a law that would require businesses to get authorization for the practice from U.S. record companies and pay fees. The outbreak never occurred.

Assistance in preparing this story was provided by Steve McClure in Tokyo.

MIXED MESSAGES IN JAPAN

(Continued from page 8)

dustry is now relatively stable," SMEJ said in its half-yearly earnings report. "Nevertheless, consumers are becoming more and more selective in their music purchases, primarily focusing on popular artists. This trend has resulted in increased risks for record companies, with profits depending on their ability to deliver hit recordings."

Meanwhile, as industry executives privately express concern about a growing stockpile of returns, the RIAJ reports that production of prerecorded audio software by its 28 member companies in the first three quarters of calendar 1998 rose 2% to 351.2 million units. That represented a wholesale value of 428.6 billion yen ($3.16 billion), up 3%, the body said Oct. 23.

Local repertoire showed the greatest growth, with shipments of albums by domestic artists rising 10% in volume terms to 146.9 million units for a value of 245.9 billion yen ($1.8 billion), also up 10%. According to the RIAJ, the increase was largely due to huge shipments of greatest-hits albums by leading acts B'z and Glay. In contrast, shipments of albums by foreign acts fell 8% in both volume and value terms to 63.4 million units and 92.2 billion yen ($679.6 million), more accurately reflecting the market's general malaise.

SMEJ, for its part, is hoping for strong second-half sales of albums by domestic acts such as Chara, the Brilliant Green, Makoto Kawamura, Ami Suzuki, and Noriyuki Makihara, as well as foreign artists like Mariah Carey, Celine Dion, and Jamiroquai.

For the full year to March 31, 1999, the company projects sales to fall 6.1% from the previous year to 107.9 billion yen ($906.7 million), operating income to drop 66.7% to 5 billion yen ($42 million), and after-tax profit to fall 53.1% to 3.7 billion yen ($31.1 million).

(Continued from page 1)

slightly different way. You get these all new and different songs that take you on a similar journey."

The primarily chronological project opens in 1972 with Springsteen's audition tapes for Columbia Records and covers songs recorded during sessions for the albums "Greetings From Asbury Park, N.J." (1973), "The Wild, The Innocent & The E Street Shuffle" (1973), "Born To Run (1975), and "Darkness On The Edge Of Town" (1978).

Disc two highlights sessions for "The River" (1980), "Nebraska" (1982), and "Born In The U.S.A." (1984). The next disc highlights additional music also recorded for "Born In The U.S.A.," as well as songs from the sessions for "Tunnel Of Love" (1987). The final CD covers the '90s, including tracks recorded for "Human Touch" and "Lucky Town" (both 1992), as well as "The Ghost Of Tom Joad" (1995).

Speaking from his New Jersey home base and perhaps giving a tip of his hand to what's next for him musically, the voluble Springsteen says the upbeat nature of many of the tracks "made me think it's fun to make some noise again."

How did this boxed set come about?

A few years earlier I'd asked my engineer, Toby Scott, to collect everything from the vault. For a week or so, I just listened to everything that I'd done that we hadn't put out. I made some very brief notes in a notebook, and then I just put it away. It was something that I could do at some point when I get to that place in a new project where I'm not sure how long it's going to take and it would be nice to sort of fill the gap so the fans wouldn't be so long without hearing any music from me.

Did you have any guidelines for what went on the set?

The thing I stuck to on this particular boxed set was that everything I put on it relates back to a specific record. So if you liked "The Wild, The Innocent & The E Street Shuffle," you could put on the first CD and there's four or five things that we cut at that time for that record and it sort of just punches out the edges of that record for you . . . We made three or four albums when we cut "The River." The second CD is almost the completely other album from "The River." If you liked songs that were written about relationships or men and women, go to the fourth CD and it's a deeper investigation, another angle, on those ideas.

It's important that people know these aren't songs that you felt were inferior. They just weren't in line with the statement you were trying to make at that time.

What happens is I was forging my identity. That was really paramount in many of the decisions that I made, because, first of all, you're trying to let people know who you are, what you're about, and you're trying to work your way into their lives and start a relationship basically, which is based on knowing one another. So at that time many of the choices I made for my records were both musical and then also, what was I trying to say and how did I want to say it.

Can you give me an example?

Take after "Born To Run." At that time, I said, "Well, this is a moment when people often go wrong or get lost after the first shot of some success." So [with] "Darkness On The Edge Of Town," I wanted to make a record that specifically sent a message to my audience that I wasn't going to be blocked in by the success I'd had in terms of what kind of music I created. So the editing on "Darkness" was based around creating a record that had a seriousness of tone. Meanwhile, there were all these bar band records that we had cut [like] "Give The Girl A Kiss" and "So Young And In Love." So I had all this music that I couldn't use at that time that just got put to the side.

Tell me about the cover photo.

This was in the Main Point [nightclub] in Philadelphia in '74. I really remember this couch; it was in the back of the basement. The thing I remember the most is this was the room where I first saw my first actual record. Somebody brought down a copy of "Greetings From Asbury Park, N.J." and pulled it out of the sleeve. It was on that red Columbia label, and to me, it was like an impossibility, because I pulled "Highway 61 [Revisited]" out of that sleeve with the red label on it. Seeing my name on that red label was quite miraculous.

The set opens with you auditioning for legendary Columbia talent scout John Hammond. What do you remember about that day?

Big day, very big day. I think I remember just about everything. I was probably 22 years old. I'd played in John's office earlier in the week, and he [said], "You need to play for [then Columbia president] Clive Davis, and I want you to do a recorded audition." It would have been an unusual recording session by today's standards. The engineer had a shirt and a tie on; everybody was dressed in jackets and shirts. The first thing you hear on the CD is John's voice where he reads off the session number. And I just stood up and sang the best songs I had. I was incredibly excited. I felt very confident about what I was doing and being there, and nervous at the same time.

How do those songs hold up to you today?

I went through a period quite a while back where I felt like there were too many words in them and I'd written too much, but now I really like them because they were very free and very spontaneous. They were sort of written when no one was listening. And that has an effect on how you write and what you write. That's why I've ended up recording at home, because nobody is listening at home, really.

I think what I like about the songs now is they're actually quite original. At the time, they were sort of put under the "new Dylan" category, but if you listen to them now, you realize they really weren't that at all. They were just something of their own. They came up out of my own experience and the place and the people that I grew up around. I took those things and I made my own folk music out of it.

"Seaside Bar Song" on disc one is the first song on the set to feature saxophonist Clarence Clemons. You instantly hear how much he brought to the band.

Initially, Clarence was hard to find; that's why he's only on a couple of things on the first record. The way that he ended up on the record at all is I handed it in to Columbia and Clive Davis sent it back and said, "There are no singles on this record. I want you to write two more songs." And I said, "Well, OK," and I went home and wrote "Blinded By The Light" and "Spirit In The Night," and we took two not very good songs off. I was able to find Clarence at that time, and so he ended up coming in and playing on those two [added] cuts.

"Thundercrack" is eight minutes of the band bursting wide open that allows the listener to really hear the band stretch out for the first time.

I used that song as a show-ender at that time. It was the precursor to "Rosalita." At the end of the night, I needed something that would just knock people out, that's gonna go on and on and they're not going to know when it's going to stop. And so it was nice to get it on here, because an early, early fan would remember that this song was a big part of the early shows.

Just as "Seaside Bar Song" features lyrics that found their way into "Born To Run," "Iceman" is the first to contain words from "Badlands"—"I wanna go out tonight/I wanna find out what I got." The ability to see what you nicked from your earlier material for future songs is part of what makes the set so compelling.

That line is what I was thinking about at that time. I hadn't recorded in a couple of years. I was stuck in that big lawsuit [with former manager Mike Appel] in the early part of my career, and there was a tremendous amount of "whatever happened to" articles at that time. That whole record was a record where I felt like I was going to have to test myself and that was what I wanted to know, so that line ended up in a few different songs.

"Where The Bands Are" is a frothy tune. That's hardly something you're known for.

That's probably why it got left off the record at the time . . . It was a very pop song. I always loved those three-minute pop songs. They tended to be the ones that fell away from my own records because of something I was trying to do at that particular moment, but I made a lot of that kind of music, and I think when you go to that second CD, that's what you hear.

However, not all the material on the second disc is lighthearted, especially "Wages Of Sin," a heart-stopping tale of the hopeless dynamics in a relationship.

That was a real find. I forgot I wrote it. It may have been one of those songs that cut too close to the bone at the time, so I put it to the side. [Laughs] It was actually cut for "Born In The U.S.A." What happens is very often you have your own personal sensitivities about a particular piece of music or you may be uncomfortable with the way you've sung or what the song is about and you steer away from that a little bit, and I think that's what happened on that one.

This brings us to the version of "Born In The U.S.A." on here that's much slower, less anthemic than the hit version. It seems much truer to the spirit of the lyrics.

At the time that I cut it, I wasn't sure that it was finished, but I had that same feeling about a lot of songs on "Nebraska," which [was] demos I made in my bedroom. My memory of it, after not having heard it for 15 years, was that it was incomplete in some fashion. And when I listened to it again, I realized it was fine.

But how did it go from what's here on the boxed set to what we heard on the "Born In The U.S.A." album?

Part of what happened is I had this song and then at the same time, because I was cutting both the "Nebraska" and "Born In The U.S.A." albums simultaneously, I went in and I cut the one with the band, and that came out so good, I forgot about this one.

At that time, there was a lot of discussion about what to do with the two records I was making. They were so different that it was very confusing. There was a moment when we talked about releasing them as a double album; one would have been the acoustic record and one would have been the electric record. I tried to cut the "Nebraska" material with the band. I could tell that it wasn't working, so there was a lot of different things that could have happened at that particular moment. [Ultimately,] "Nebraska" came out in '82 and "Born In The U.S.A." in 1984.

"Johnny Bye Bye" clocks in at one minute, 49 seconds. Is that the shortest song you've ever recorded?

I like that sort of succinctness. I cut that for a record after "Nebraska." I enjoyed making "Nebraska" so much, I pursued it before I went back to making ["Born In The U.S.A."], and I did a series of songs with a small, little rhythm section,

(Continued on next page)

Retail Anticipation High For Springsteen Box

BY EILEEN FITZPATRICK

LOS ANGELES—The Springsteen Holy Grail. That's how retailers are describing "Bruce Springsteen: Tracks," a four-CD Columbia Records boxed set featuring 56 unreleased and 10 previously released B-sides spanning the artist's 25-year career (see story, page 1).

Retailers say the Boss' massive and devoted fan base, plus the three-year absence of a new Springsteen album, will drive sales of the set, which is due in stores Nov. 10. The suggested list price is $69.98, but many dealers say they will price it at around $50, pennies above the minimum advertised price for the title.

"This is the Holy Grail of boxed sets," says Compact Disc World buyer Eric Keil. "This is what people have been screaming for for years, and it will be the centerpiece for our fourth quarter."

The 10-store chain, based in South Plainfield, N.J., will hold midnight sales and give away copies of "Bruce Springsteen: Songs," a book of his lyrics coming from Avon, with every purchase of the boxed set.

"Every fan is on pins and needles waiting for this to arrive," says West Sacramento-based Tower Records senior VP of sales Stan Goman. "It's not going to be as big as 1986 [when Springsteen released a live five-record set], but it's still going to be big." That title debuted at No. 1 on The Billboard 200.

The 160-store chain will be holding midnight sales throughout most of November to highlight all the new fourth-quarter titles hitting the market.

The last new Springsteen album to hit stores was the folksy "The Ghost Of Tom Joad" in 1995, which sold 585,000 units, according to SoundScan. That same year, his greatest-hits album sold 2.2 million units, according to SoundScan.

Most dealers say they have put in a "heavy" buy for the Springsteen set.

The Springsteen set will be sharing retail space with "The John Lennon Anthology," the other high-profile boxed set hitting the market for this gift-giving season. The four-CD Lennon set arrives in stores Tuesday (3) (Billboard, Oct. 24).

"There are a lot of big releases coming out, but Lennon and Springsteen are not directly competing with each other," says Borders Books & Music buyer Josh Pollock. "They have a different market."

In addition, many dealers say the new collection is likely to bring back fans who are hungry for the classic Springsteen sound that this set offers.

"True fans are extremely excited about this release," says Wherehouse Entertainment rock buyer Bob Bell, "and for those who may have lost interest, this will bring them back in the fold."

Tower's Goman agrees that Springsteen is the type of artist who has the ability to reignite his fan base.

"There's a pent-up demand for anything new and fresh from Springsteen," says Goman. "The casual fan will be interested because there's stuff they haven't heard before, and true fans will just want to have this."

Although many tracks on the Springsteen set have been available for years as bootlegs, dealers say that won't hinder sales either.

"Many fans probably have it in inferior forms," says Bell, "but they absolutely want to have the authorized version. Many fans probably have this track or that track, but they're going to want it all together."

SPRINGSTEEN BACKTRACKS ON COLUMBIA BOX

(Continued from preceding page)

but they were still basically acoustic. "Johnny Bye Bye" and "Shut Out The Lights" both came from sessions that I did in my garage in California. There was almost a whole record that I ended up not putting out, and these are the best things from that.

Let's talk about the hilarious "TV Movie," which reminds me of Buck Owens' "Act Naturally." It shows your sense of humor, which you don't let come across in your music very often.

I always envied writers who were able to incorporate that in their music. A lot of my favorite rock performers were clowns. When you see Little Richard or the Coasters or Jerry Lee [Lewis], there was some element of that in all of them. I loved the desire to make your audience laugh on some level. Onstage I had the physical ability to incorporate that in what I did, but I found it a lot more difficult to write into my music. If I did come up with it, very often when I was making the final cut, that's what I'd leave off.

One of the most affecting songs on this disc is "The Wish," a clearly autobiographical song about a son whose mother buys him a guitar at a great sacrifice.

Oh yeah, that was my mother, that was my mother completely. That's probably why I didn't use it on the record; it's one of the most autobiographical things I ever really wrote. I wrote it for "Tunnel Of Love" and she just might have been more of a presence in my life at that particular time. I got married, and I was reconnecting with my family in a way I hadn't for quite a while.

Standing outside that music store, the guitar was $60. That was an enormous, enormous amount of money at that time. It was simply money that we just really didn't have. My folks were always in debt to the finance company. It was right around the corner from our house, and all I remember is my mother going back and forth. They'd borrow for this and pay it off just in time for Easter and pay it off in time for the next thing.

So [buying the guitar] was a great, a very meaningful gesture of faith at that time from her. I told her I needed an electric guitar so I could play in a band so I might have a chance to make some money. And we stood outside of the music store in Freehold, N.J., and that's where the song opens up.

It segues into some beautifully descriptive memories of your mother getting ready for work and your childhood.

I remember very particularly the sounds that came from the bathroom while she got ready for work, the sounds of the sink and the water running. The makeup case hitting the surface of the sink. And the place where she worked was filled with women, secretaries. When I came in, I was a little boy, probably 8 years old, 9, 10, and they all'd gather around you and make a big fuss over you. My mother's desk was all the way in the back, so I had to walk past all their desks, and everybody would come up and give you a pat on the head.

Do you think you have a keener sense of observation than most people?

I don't know. I don't know if writers have a keener sense of observation or if you simply develop a language with which you can express what you see. I think a lot of writers and artists are people who, very naturally, their first response was to watch and see what was happening and then join in or not.

That leads right into "Lucky Man." There's a romanticism about being a loner in a lot of your songs. What's your fascination with that?

The loner is an archetype and just a deep part of the American character. Who were all those people who took off out West? Who were all those guys who took off on their own? It's that sort of a character type that's at the core of a lot of my characters who struggle. It manifests itself in some fashion on almost every record I make.

Disc four is just you, keyboardist Roy Bittan, and studio musicians. You can almost feel the freedom to experiment that you were afforded by that.

We recorded a lot of music for the "Human Touch" record, and it was just in search of what was I trying to say. I knew I wanted to develop the ideas I'd written about on "Tunnel Of Love." I felt that was where I had something of value to communicate.

Initially during that record, I thought about putting out a record that was basically a bass, a synthesizer, and rhythm, and it created a very austere context for [the] songs to come forth in. I think that happens on "Over The Rise," "When The Lights Go Out," "Loose Change," "Goin' Cali" . . . They were experimental pieces, and they were away from the rock music I was making at the time. Even though it's electric music, it has more to do with "Nebraska."

The most recent recording on here is "Gave It A Name," a tale of a wife beater that you recorded this August.

What happened is I cut the original at the time I cut these other songs, but we couldn't find the master tape of it, and I really liked the song. So Roy came out, and we recut it in August.

Like so many of your songs, it has Biblical references. Have you ever formally studied the Bible?

No, I haven't really. I mean, I read through it from time to time, but those particular references are just a part of everyone's internal landscape at this point. Everyone knows those stories and understands what you're talking about when you use those references . . . I guess [the song] was sort of a study of what people do with the parts of themselves they don't like very much.

What kind of stuff are you working on now?

I had some acoustic things and I had some electric things, and basically, at some point, I'll return to those things. But I don't have a set project at the moment that I'm committed to. I'm writing and seeing what comes out.

Are you going to tour behind this boxed set?

It's sort of something that I'm thinking about, but I don't have any committed plans as of yet.

Are you and the E Street Band getting back together?

Well, I don't know. It's been 10 years, and everybody's living in different places and doing different things. But I love all the guys, and we made music together that was very, very special. It was just a great, great, great time in my life playing with those guys. I know we have young fans who have never seen us, so it's always a subtext of our conversations and it's always there in the air somewhere, but at the moment we don't have any particular plans.

In an interview several years ago, you were asked if, by moving to L.A. and buying a big house, you had let your fans down. You said, "No, I've kept my promise." Do you still feel like you have a promise to keep to your fans?

Oh, basically you just try to keep them to yourself, and then you hope it works out for everybody else. You think who you want to be, and there's days when you're that person and there's days when you're not. Everybody struggles with that part of themselves, and my work maps out that struggle.

I've got my own life to live and I sort those issues out for myself, and in turn, hopefully when I go into my work, there are things that help my fans sort through their own struggles and their own issues. You know, that's just what I've always tried to do, and that's what I still try to do.

RULING FAVORS DIGITAL PLAYER RIO

(Continued from page 8)

launch an industrywide campaign that would seek to bring new media and record companies together to solve problems associated with copyright issues on the Internet.

"We think that denying the preliminary injunction means that artists and consumers looking forward to online commerce might not be able to realize [those hopes], because this could undermine the creation of a legitimate market," said Sherman.

Meanwhile, the decision could speed the introduction of other portable MP3 units on U.S. shores.

Samsung Electronics America senior manager of product planning Zach Dimenstein says the company is keeping a close eye on the RIAA vs. Diamond case.

Samsung will go ahead with plans to launch its portable MP3 player, the Yepp, in Korea, but it hasn't decided what other territories it will approach. According to Dimenstein, the Korean launch of the Yepp will correspond with a massive digital distribution initiative by that country's major record labels.

Samsung, which owns the largest major record label in Korea, has also developed a proprietary "secure" digital-download system similar to a2b and Liquid Audio; it is called Secumax. The company says it has convinced nearly every major label in Korea to employ the format and make the majority of their catalogs available at www.m4you.com in December.

Dimenstein says the Yepp plays both Secumax and unencrypted MP3 files.

In Europe, the response from rights owners to the idea of portable MP3 players was negative.

At the Amsterdam Dance Event (see story, page 49), the Internet was the most-discussed topic, says Henri Lessing, managing director of Alabianca & Media Records Benelux. "What struck me is that nobody seemed to care about its downside," he says. "Downloading music might be a wonderful thing to do for the punters, but one way or another we have to discuss new rules about copyright income."

The U.K.'s Music Publishers Assn. (MPA) supports the RIAA action to delay the introduction of portable MP3 players, says chief executive Sarah Faulder.

"Whatever Diamond's claims, this device clearly enables Net surfers to copy and pass on copyright material without reference or payment to the authors or copyright holders," Faulder says.

Assistance in preparing this story was provided by Robbert Tilli in Amsterdam and Kwaku in London.

JAPAN WOES DRAG DOWN SONY PROFITS

(Continued from page 8)

a Japanese publicly traded company responsible for Sony's music operations in Japan (see story, this page).

According to Kevin Kelleher, senior VP/CFO of Sony Music Entertainment in New York, the downward figures do not point toward any sort of cyclical decrease in profitability. "Sony Music continues to perform well, achieving record-high revenues for the six months," he says. "Additionally, we have gained market share in almost every territory around the world and are extremely well-positioned for the holiday season." Sony has been particularly strong in Europe recently, where it dominates the Music & Media European charts (Billboard*Bulletin*, Oct. 20).

Among the top-selling titles for Sony Music in its second quarter are the soundtracks "Back To Titanic" and "Armageddon" and titles from Lauryn Hill, Celine Dion, Korn, Dixie Chicks, Will Smith, Savage Garden, and Des'ree.

Overall Sony Corp. earnings were down 5.4% during the half, with the electronics division also slumping. The company has made a substantial downward revision in its profit forecast for the full fiscal year.

SITE SET FOR 'HOW-TO' VIDEOS

(Continued from page 8)

LearnAnything's biggest competitor but not the only one. The growing swarm of online retailers selling theatrical and nontheatrical titles makes it more difficult than ever to get the attention of customers, says James Spencer, president of Video Learning Library in Scottsdale, Ariz.

Spencer, who operates a modestly financed special-interest Web site with Korean consumer electronics manufacturer Samsung, estimates that his year-old Videomarketplace.com competes against 2,000 other sites.

"No matter how much money you have, it doesn't guarantee you'll be able to establish a brand" like Amazon.com, he adds. "And once the money is gone, [the public] will forget you."

With a $100,000 bankroll, Videomarketplace doesn't stand out.

"Sales have been disappointing for the effort we've put in," Spencer notes. "We're not getting the exposure that we were anticipating."

Even exposure may not help sales. Consultant Jim Lyle of Video Publishing Resources in New York says consumers could use sites like LearnAnything to search for titles before going to Amazon to make a sharply discounted purchase.

Nevertheless, Lyle acknowledges that he was among the crowd that dismissed the instructional video store Meyersdorf and another partner, Jonathan Palgon, opened in Manhattan in November 1991. The tiny How To Video Source outlet generated sales of $1 million in its first year.

Meyersdorf and Palgon, who have since split up, ultimately were victims of their success; underfinanced, they opened two other locations and considered franchising. How To Video folded a few years later, although Meyersdorf continues publishing a catalog under that name and has modified the logo to identify LearnAnything.

If Meyersdorf and Berkowitz get fully financed, the site could take hold, according to consultant Leslie McClure, who advises special-interest producers. "Maybe the answer is money," McClure says. "I'd like to see it happen."

Meyersdorf hopes to have it all as of May 1, 1999, when LearnAnything becomes fully operational with perhaps 100,000 video and computer titles from as many as 10,000 vendors.

EMI

(Continued from page 8)

step back" from EMI but "doesn't want to leave the company," according to the spokesman.

The statement comes in the wake of recent speculation that Southgate was being pressured by the board to step down—speculation that Southgate has denied. The chairman, 60, "has always planned to depart sometime between [the ages of] 60 and 62," a spokesman told Billboard (Billboard, Oct. 3).

"The Royal Opera House is so high-profile that every time something appears about it, people assume that Sir Colin is responsible," adds the spokesman. "He's still very involved at EMI, and [EMI Recorded Music president] Ken [Berry] and [EMI Music Publishing Worldwide president] Marty [Bandier] are doing their bit."

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 364 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	30	★ ★ NO. 1 ★ ★ IRIS — GOO GOO DOLLS (WARNER SUNSET/REPRISE) 14 wks at No. 1
2	2	21	ONE WEEK — BARENAKED LADIES (REPRISE)
3	5	6	THANK U — ALANIS MORISSETTE (MAVERICK/REPRISE)
4	3	23	I DON'T WANT TO MISS A THING — AEROSMITH (COLUMBIA)
5	6	10	CRUSH — JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)
6	6	37	I'LL BE — EDWIN MCCAIN (LAVA/ATLANTIC)
7	7	17	I'LL NEVER BREAK YOUR HEART — BACKSTREET BOYS (JIVE)
8	4	19	ARE YOU THAT SOMEBODY? — AALIYAH (BLACKGROUND/ATLANTIC)
9	12	12	JUMPER — THIRD EYE BLIND (ELEKTRA/EEG)
10	9	31	REAL WORLD — MATCHBOX 20 (LAVA/ATLANTIC)
11	13	10	MY FAVORITE MISTAKE — SHERYL CROW (A&M)
12	14	14	THIS KISS — FAITH HILL (WARNER BROS.)
13	17	0	LULLABY — SHAWN MULLINS (SMG/COLUMBIA)
14	11	39	TORN — NATALIE IMBRUGLIA (RCA)
15	16	15	SAVE TONIGHT — EAGLE EYE CHERRY (WORK)
16	10	38	TOO CLOSE — NEXT (ARISTA)
17	20	4	HANDS — JEWEL (ATLANTIC)
18	21	10	DOO WOP (THAT THING) — LAURYN HILL (RUFFHOUSE/COLUMBIA)
19	15	34	CLOSING TIME — SEMISONIC (MCA)
20	26	9	FROM THIS MOMENT ON — SHANIA TWAIN (MERCURY)
21	23	16	THE FIRST NIGHT — MONICA (ARISTA)
22	19	23	NEVER EVER — ALL SAINTS (LONDON/ISLAND)
23	18	18	TEARIN' UP MY HEART — 'N SYNC (RCA)
24	24	40	TIME OF YOUR LIFE (GOOD RIDDANCE) — GREEN DAY (REPRISE)
25	22	35	YOU'RE STILL THE ONE — SHANIA TWAIN (MERCURY)
26	25	36	THE WAY — FASTBALL (HOLLYWOOD)
27	29	7	SLIDE — GOO GOO DOLLS (WARNER BROS.)
28	28	15	JUMP JIVE AN' WAIL — THE BRIAN SETZER ORCHESTRA (INTERSCOPE)
29	27	52	TRULY MADLY DEEPLY — SAVAGE GARDEN (COLUMBIA)
30	33	22	INSIDE OUT — EVE 6 (RCA)
31	31	10	TOUCH IT — MONIFAH (UPTOWN/UNIVERSAL)
32	38	3	I'M YOUR ANGEL — R. KELLY & CELINE DION (JIVE)
33	32	55	3 AM — MATCHBOX 20 (LAVA/ATLANTIC)
34	35	15	HOOCH — EVERYTHING (BLACKBIRD/SIRE)
35	40	6	THE POWER OF GOOD-BYE — MADONNA (MAVERICK/WARNER BROS.)
36	30	11	I WILL WAIT — HOOTIE & THE BLOWFISH (ATLANTIC)
37	41	6	HOW DEEP IS YOUR LOVE — DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
38	37	26	THE BOY IS MINE — BRANDY & MONICA (ATLANTIC)
39	42	22	CAN'T TAKE MY EYES OFF OF YOU — LAURYN HILL (RUFFHOUSE/COLUMBIA)
40	36	20	GO DEEP — JANET (VIRGIN)
41	46	15	MAKE IT HOT — NICOLE (THE GOLD MIND/EASTWEST/EEG)
42	34	23	JUST THE TWO OF US — WILL SMITH (COLUMBIA)
43	51	2	HAVE YOU EVER? — BRANDY (ATLANTIC)
44	44	12	MOVIN' ON — MYA FEAT. SILKK THE SHOCKER (UNIVERSITY/INTERSCOPE)
45	48	5	LATELY — DIVINE (PENDULUM/RED ANT)
46	45	40	ANYTIME — BRIAN MCKNIGHT (MOTOWN)
47	39	47	ALL MY LIFE — K-CI & JOJO (MCA)
48	43	54	AS LONG AS YOU LOVE ME — BACKSTREET BOYS (JIVE)
49	52	4	BECAUSE OF YOU — 98 DEGREES (MOTOWN)
50	68	3	CAN I GET A... — JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA (DEF JAM/MERCURY)
51	47	24	TO LOVE YOU MORE — CELINE DION (550 MUSIC)
52	50	20	STILL NOT A PLAYER — BIG PUNISHER FEAT. JOE (LOUD/RCA)
53	49	67	I DON'T WANT TO WAIT — PAULA COLE (IMAGO/WARNER BROS.)
54	59	10	FATHER OF MINE — EVERCLEAR (CAPITOL)
55	64	2	HARD KNOCK LIFE (GHETTO ANTHEM) — JAY-Z (ROC-A-FELLA/DEF JAM/MERCURY)
56	60	9	CELEBRITY SKIN — HOLE (DGC/GEFFEN)
57	67	6	FLY AWAY — LENNY KRAVITZ (VIRGIN)
58	54	52	HOW'S IT GOING TO BE — THIRD EYE BLIND (ELEKTRA/EEG)
59	—	1	...BABY ONE MORE TIME — BRITNEY SPEARS (JIVE)
60	72	3	NEVER THERE — CAKE (CAPRICORN/MERCURY)
61	53	26	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) — PRAS MICHEL FEAT. OL' DIRTY BASTARD & MYA (INTERSCOPE)
62	57	30	ADIA — SARAH MCLACHLAN (ARISTA)
63	74	3	PRETTY FLY (FOR A WHITE GUY) — THE OFFSPRING (COLUMBIA)
64	66	2	SWEETEST THING — U2 (ISLAND)
65	69	5	FIRE ESCAPE — FASTBALL (HOLLYWOOD)
66	55	26	MY WAY — USHER (LAFACE/ARISTA)
67	58	15	TIME AFTER TIME — INOJ (SO SO DEF/COLUMBIA)
68	63	16	DAYDREAMIN' — TATYANA ALI (MJJ/WORK)
69	70	5	I STILL LOVE YOU — NEXT (ARISTA)
76	62	6	MY LITTLE SECRET — XSCAPE (SO SO DEF/COLUMBIA)
71	61	21	INTERGALACTIC — BEASTIE BOYS (GRAND ROYAL/CAPITOL)
72	—	9	SAME OL' G — GINUWINE (BLACKGROUND/ATLANTIC)
73	65	19	WHEN THE LIGHTS GO OUT — FIVE (ARISTA)
74	71	7	EVERYTHING'S GONNA BE ALRIGHT — SWEETBOX (RCA)
75	—	1	BACK 2 GOOD — MATCHBOX 20 (LAVA/ATLANTIC)

◯ Records with the greatest airplay gains. © 1998 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	28	SEMI-CHARMED LIFE — THIRD EYE BLIND (ELEKTRA/EEG)
2	2	3	KIND & GENEROUS — NATALIE MERCHANT (ELEKTRA/EEG)
3	5	12	FLY — SUGAR RAY (LAVA/ATLANTIC)
4	3	6	WALKIN' ON THE SUN — SMASH MOUTH (INTERSCOPE)
5	6	29	ALL FOR YOU — SISTER HAZEL (UNIVERSAL)
6	—	1	TOGETHER AGAIN — JANET (VIRGIN)
7	4	4	FLAGPOLE SITTA — HARVEY DANGER (SLASH/LONDON/ISLAND)
8	8	16	IF YOU COULD ONLY SEE — TONIC (POLYDOR/A&M)
9	7	4	UNINVITED — ALANIS MORISSETTE (WARNER SUNSET/REPRISE)
10	9	3	SEX AND CANDY — MARCY PLAYGROUND (CAPITOL)
11	11	17	YOU MAKE ME WANNA... — USHER (LAFACE/ARISTA)
12	13	11	I WILL BUY YOU A NEW LIFE — EVERCLEAR (CAPITOL)
13	14	27	ONE HEADLIGHT — THE WALLFLOWERS (INTERSCOPE)
14	16	16	MY FATHER'S EYES — ERIC CLAPTON (REPRISE)
15	10	5	GETTIN' JIGGY WIT IT — WILL SMITH (COLUMBIA)
16	12	45	DON'T SPEAK — NO DOUBT (TRAUMA/INTERSCOPE)
17	17	29	QUIT PLAYING GAMES (WITH MY HEART) — BACKSTREET BOYS (JIVE)
16	15	37	MO MONEY MO PROBLEMS — THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
19	18	30	TUBTHUMPING — CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
20	19	47	BARELY BREATHING — DUNCAN SHEIK (ATLANTIC)
21	23	4	HOW DO I LIVE — LEANN RIMES (CURB)
22	20	23	PUSH — MATCHBOX 20 (LAVA/ATLANTIC)
23	—	1	SAY IT — VOICES OF THEORY (H.O.L.A./RED ANT)
24	21	29	SHOW ME LOVE — ROBYN (RCA)
25	22	37	YOU WERE MEANT FOR ME — JEWEL (ATLANTIC)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

63 **26 CENTS** (Golden Phoenix, SOCAN/Kayasongs, SOCAN)
29 **ADIA** (Sony/ATV, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
39 **ALL MY LIFE** (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Dooinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
26 **ALL THE PLACES (I WILL KISS YOU)** (Tenyor, BMI/Nate Love's, BMI/MCA, ASCAP/Jamron, ASCAP/BMG, ASCAP/Slack A.D., ASCAP) HL
90 **AVA ADORE** (Chrysalis, BMI/Cinderful, BMI) WBM
5 **BECAUSE OF YOU** (Air Chrysalis Scandinavia, ASCAP/Murlyn, ASCAP) WBM
65 **BETTER DAYS** (Base Pipe, ASCAP/Wooptewoo, ASCAP/Copyright Control/Amazement, BMI)
24 **THE BOY IS MINE** (EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SESAC/Fred Jerkins III, BMI/Ensign, BMI/Henchi, BMI/EMI, BMI) HL
42 **CAN I GET A...** (Lil Lu Lu, BMI/DJ Irv, BMI/Je, BMI/EMI Blackwood, BMI) HL
68 **CAN'T GET ENOUGH** (Maxway, ASCAP/First Echo, ASCAP/Youngson, BMI/Echo First, BMI)
97 **CAN'T WE TRY** (EMI April, ASCAP) HL
99 **CLEOPATRA'S THEME** (EMI/EMI Blackwood, BMI) HL
12 **COME AND GET WITH ME** (Keith Sweat, ASCAP/EMI, ASCAP/Wiz, BMI) HL
74 **COME WITH ME** (Flames Of Albion, ASCAP/Warner Chappell, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Remarkable, ASCAP) HL/WBM
58 **CRUEL SUMMER** (In A Bunch, PRS/WB, ASCAP/PolyGram International, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
8 **CRUSH** (New Nonpareil, BMI/Warner-Tamerlane, ASCAP/Be Le Be, ASCAP/About Time, PRS/Moo Maison, ASCAP/Almo, ASCAP) WBM
28 **DAYDREAMIN'** (Rodney Jerkins, BMI/EMI Blackwood, BMI/Ensign, BMI/Bow Down, BMI/Gunz, BMI/LeShawn Daniels, ASCAP/EMI April, ASCAP/MCA, ASCAP) HL
84 **DEADLY ZONE** (TVT, ASCAP/Nash Mack, ASCAP/BMG, ASCAP/Careers-BMG, ASCAP/Honeycomb Hideout, ASCAP) HL
54 **DON'T LET IT GO TO YOUR HEAD** (Hushtown, ASCAP/Tezgram, ASCAP/Warner-Tamerlane, BMI) WBM
53 **EVERYTHING'S GONNA BE ALRIGHT** (Edition Parasongs/EMI) HL
1 **THE FIRST NIGHT** (So So Def, ASCAP/EMI April, ASCAP/Marsha, ASCAP/Jobete, ASCAP) HL
79 **FOR YOU I WILL** (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
47 **FRIEND OF MINE** (The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hit Co. South, ASCAP) HL
50 **GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP/TCF, ASCAP/Wu-Tang, BMI/Warner-Tamerlane, BMI/Gibb Brothers, BMI/Careers-BMG, BMI/Unichappell, BMI) HL/WBM
61 **GOODBYE TO MY HOMIES** (Big P, BMI/Burnin Ave., BMI/Jobete, ASCAP/EMI April, ASCAP) HL
87 **GOTTA BE** (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
43 **HARD KNOCK LIFE (GHETTO ANTHEM)** (Lil Lu Lu, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/Warner Chappell, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP)
83 **HERE WE GO** (Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP) HL
100 **HORSE & CARRIAGE** (Killer Cam, ASCAP/Untertainment, ASCAP/Warner Chappell, ASCAP/12 And Under, BMI/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI) WBM
5 **HOW DEEP IS YOUR LOVE** (Sony/ATV Songs, BMI/Everyone Craves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyrraw, ASCAP/Da Ish, ASCAP/Funky Noble, ASCAP/Famous, ASCAP) HL
73 **HOW'S IT GOIN' DOWN** (Boomer X, ASCAP/Pent-I, ASCAP/Dead Game, ASCAP)
48 **HOW'S IT GOING TO BE** (3EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL
88 **I AIN'T HAVIN' THAT** (Disagreeable, ASCAP/Mr. Maldu, ASCAP/The Boy Toy, ASCAP/Ron Real Muzack, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP/Famous, ASCAP) HL/WBM
34 **I CAN DO THAT** (Hudson Jordan, ASCAP/Wixen, ASCAP/Famous, ASCAP/Mood Swing, BMI) HL
7 **I DON'T WANT TO MISS A THING** (Realsongs, ASCAP) WBM
45 **I DON'T WANT TO WAIT** (Hingface, BMI/Ensign, BMI) HL
91 **IF I CAN'T HAVE YOU** (Trans Continental, ASCAP/Trinity, ASCAP/Dow Tone, ASCAP/BKY, ASCAP/Gibb Brothers, BMI/BMG, BMI/Little Macho, ASCAP/Ara Pesh, ASCAP)
88 **IF I HAD THE CHANCE** (Muskepeeta, ASCAP/Mr. Tan Man, ASCAP/Panda, ASCAP)
94 **IF I LOST YOU** (Post Oak, BMI/Edisto, ASCAP) HL
64 **IF YOU COULD READ MY MIND** (Early Morning, SOCAN)
52 **I HAD NO RIGHT** (MCA, ASCAP/Chotre, ASCAP) HL
8 **I'LL BE** (EMI April, ASCAP/Harrington, ASCAP) HL
51 **INTERGALACTIC** (Brooklyn Dust, ASCAP/PolyGram International, ASCAP) HL
90 **INVASION OF THE FLAT BOOTY B*****S** (Zomba, BMI/Srand, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Neutral Grey, BMI/Original JB, BMI) WBM
98 **I SHOULD CHEAT ON YOU** (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI) HL
10 **I STILL LOVE YOU** (Uh, Oh, ASCAP/Lil Tweet, ASCAP/Honey Jars And Diapers, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/Warner-Tamerlane, BMI/Kear, BMI/Sony/ATV Songs, BMI) HL/WBM
27 **JUST THE TWO OF US** (Antisia, ASCAP/Bluenig, ASCAP)
71 **LANDSLIDE** (Welsh Witch, BMI/Sony/ATV Songs, BMI) HL
4 **LATELY** (Tony Roy, BMI/Slav TuTu Five, BMI/Howcott, BMI/Irving, BMI) WBM
85 **LET ME RETURN THE FAVOR** (God's Cryin', ASCAP/Ghetto Fabulous, ASCAP)
80 **LET THE MUSIC HEAL YOUR SOUL** (Petersongs, BMI/Warner Chappell, BMI/Alex C., BMI/EMI, BMI)
81 **LIFE AIN'T EASY** (EMI, BMI/EMI Blackwood, BMI) HL
88 **A LITTLE PAST LITTLE ROCK** (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM
40 **LOOKIN' AT ME** (M. Betha, ASCAP/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL
57 **LOST IN LOVE** (Marco A. Cardenas, ASCAP/Upstairs, ASCAP)
18 **LOVE ME** (Reziee, ASCAP/Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M. Betha, ASCAP) HL
31 **MAKE IT HOT** (Mass Confusion, ASCAP)
71 **MONEY AIN'T A THANG** (So So Def, ASCAP/EMI April, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Globe Art, BMI/Amazing Love, BMI/Deeply Sliced, BMI/Boyz Club, BMI) HL
88 **MONEY'S JUST A TOUCH AWAY** (WB, ASCAP/Real N' Ruff, ASCAP/Divided, ASCAP/Zomba, ASCAP/I Dream Of Beats, ASCAP/Hard To Oppose, ASCAP/Bush Burnin', ASCAP/MCA, ASCAP/Universal, ASCAP)
35 **MOVIN' ON** (WB, ASCAP/D Xtraordinary, ASCAP/Da Ish, ASCAP/North Star, ASCAP/Urban Warfare, ASCAP/WYZ Girl, ASCAP) WBM
62 **MUSIC SOUNDS BETTER WITH YOU** (Zomba, BMI/EMI Blackwood, BMI/EMI, BMI) HL/WBM
15 **MY LITTLE SECRET** (So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
23 **MY WAY** (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U B IV, ASCAP) HL
18 **NEVER EVER** (Rickidy Raw, ASCAP/BMG, ASCAP/MCA, ASCAP) HL
95 **NOBODY DOES IT BETTER** (Nate Dogg, BMI/Warren G, ASCAP/Almo, ASCAP) WBM
67 **NOBODY ELSE** (Herrindui, BMI/Joe Public, BMI/Zovektion, ASCAP/BMG Songs, ASCAP) HL
18 **NOBODY'S SUPPOSED TO BE HERE** (Wixen, ASCAP/Famous, ASCAP) HL
79 **NO FOOL NO MORE** (Realsongs, ASCAP/Baby Big, ASCAP/BoodaMax, ASCAP) WBM
2 **ONE WEEK** (Treat Baker, SOCAN/WB, ASCAP) WBM
72 **ONLY WHEN I LOSE MYSELF** (EMI, BMI/EMI Blackwood, BMI) HL
86 **OOH LA LA** (WB, ASCAP) WBM
55 **PERFECT** (Chrysalis, BMI/Cinderful, BMI) WBM
13 **THE POWER OF GOOD-BYE** (WB, ASCAP/Webo Girl, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP) HL/WBM
32 **PUSHIN' WEIGHT** (Gangsta Boogie, ASCAP/WB, ASCAP/Trabae, ASCAP/Chocolate Thunder, ASCAP) WBM
59 **RAY OF LIGHT** (WB, ASCAP/Webo Girl, ASCAP/Rondor, PRS/Almo, ASCAP/Purple, PRS) WBM
78 **THE ROCKAFELLER SKANK** (Polygram/EMI Robbins, ASCAP/Glenwood, ASCAP) HL
56 **SHIMMER** (Pener Pig, BMI/Polygram International, BMI) HL
30 **SO INTO YOU** (Plus 1, ASCAP/Jobete, ASCAP/Cambrea, ASCAP/Libren, ASCAP/Brenda Richie, ASCAP) CLM/HL
33 **SPLACKAVELLIE** (Pepperdrive, BMI)
38 **STILL A G THANG** (My Own Chit, BMI/Cina, ASCAP)
44 **STILL NOT A PLAYER** (Let Me Show You, ASCAP/Joe Cartagena, ASCAP/Jelly Jams, ASCAP/Sounds Of Da Red Drum, ASCAP/Almo, ASCAP/Rutland Road, ASCAP/Foray, SESAC/1972, SESAC) WBM
95 **THE STREET MIX** (Hawks Perspective, BMI/ELD, BMI/Jobete, BMI/Stoned Diamond, BMI) HL
41 **SUPERTHUG (WHAT WHAT)** (Suite 1202, BMI/Jose Luis Gotcha, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/Chrysalis, ASCAP/Monster, ASCAP) WBM
86 **TEQUILA SUNRISE** (Soul Assassins, ASCAP/Hits From Da Bong, ASCAP/Phreakas Ada Punk, ASCAP/BMG, ASCAP) HL
46 **THINKIN' BOUT IT** (2000 Watts, ASCAP/WB, ASCAP/Tom Robi, ASCAP/Divided, BMI/Zomba, BMI) WBM
8 **THIS KISS** (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
22 **TIME AFTER TIME** (Rellla, BMI/Sony/ATV Songs, BMI/Dub Notes, ASCAP/WB, ASCAP) HL/WBM
17 **TOO CLOSE** (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP/EMI, ASCAP) HL/WBM
11 **TOUCH IT** (Justin Combs, ASCAP/EMI April, ASCAP/Chief Joseph, ASCAP/Sing A Song, ASCAP/WB, ASCAP/Dakoda House, ASCAP) HL/WBM
82 **TOUCH ME** (PolyGram International, ASCAP/Tony Toni Tone, ASCAP/Time Bass, ASCAP/D-Chavis, ASCAP/Mackability, ASCAP/Haa-Sha, ASCAP) HL
57 **TRIPPIN'** (Mass Confusion, ASCAP/WB, ASCAP/D Xtraordinary, ASCAP/Virginia Beach, ASCAP)
25 **TRULY MADLY DEEPLY** (Rough Cut/EMI Australia, APRA/EMI Blackwood, BMI) HL
14 **WESTSIDE** (Sony/ATV Tunes, ASCAP/Strickly TQ, ASCAP/EMI Blackwood, BMI/Steady Mobbin', BMI/Femi, BMI/Four Knights, BMI/Music Corp. Of America, BMI/Neutral Gray, ASCAP) HL
46 **WHATCHA WANNA DO?** (Taking Care Of Business, BMI/Minder, ASCAP)
76 **WHENEVER YOU'RE NEAR ME** (Megasong, STIM/Careers-BMG, BMI/Mike Chapman, ASCAP/Music & Media International, ASCAP) HL
20 **WHEN THE LIGHTS GO OUT** (Sony/ATV Tunes, ASCAP/19, BMI/Longitude, BMI/Windswept Pacific, PRS/Safe) HL/WBM
38 **WHEREVER YOU GO** (Sure II Hit, ASCAP/Warner Chappell, ASCAP/Black Panther, ASCAP/Famous, ASCAP/Ensign, ASCAP/Melodious Fool, ASCAP) HL/WBM
92 **WIDE OPEN SPACES** (Pie-Eyed Groobee, BMI/Groobee, BMI)
70 **YESTERDAY** (Gradington, ASCAP/MCA, ASCAP/Zamar, ASCAP) HL
21 **YOU'RE STILL THE ONE** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM

Billboard. NOVEMBER 7, 1998

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	3	9	★ ★ NO. 1 ★ ★ LATELY — DIVINE (PENDULUM/RED ANT) 1 wk at No. 1
2	1	5	HOW DEEP IS YOUR LOVE — DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
3	2	13	THE FIRST NIGHT — MONICA (ARISTA)
4	5	6	BECAUSE OF YOU — 98 DEGREES (MOTOWN)
5	7	6	NOBODY'S SUPPOSED TO BE HERE — DEBORAH COX (ARISTA)
8	4	3	COME AND GET WITH ME — KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/EEG)
7	6	6	WESTSIDE — TQ (CLOCKWORK/EPIC)
6	6	3	MY LITTLE SECRET — XSCAPE (SO SO DEF/COLUMBIA)
9	16	3	LOVE ME — 112 FEATURING MASE (BAD BOY/ARISTA)
10	10	14	I STILL LOVE YOU — NEXT (ARISTA)
11	11	13	TOUCH IT — MONIFAH (UPTOWN/UNIVERSAL)
12	13	4	ALL THE PLACES (I WILL KISS YOU) — AARON HALL (MCA)
13	15	4	THE POWER OF GOOD-BYE — MADONNA (MAVERICK/WARNER BROS.)
14	9	22	WHEN THE LIGHTS GO OUT — FIVE (ARISTA)
15	18	33	THIS KISS — FAITH HILL (WARNER BROS. (NASHVILLE))
16	28	2	PUSHIN' WEIGHT — ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
17	14	9	I CAN DO THAT — MONTELL JORDAN (DEF JAM/MERCURY)
18	17	10	SPLACKAVELLIE — PRESSHA (TONY MERCEDES/LAFACE/ARISTA)
19	12	6	ONE WEEK — BARENAKED LADIES (REPRISE)
20	26	4	WHEREVER YOU GO — VOICES OF THEORY (H.O.L.A./RED ANT)
21	25	17	SO INTO YOU — TAMIA (QWEST/WARNER BROS.)
22	21	12	TIME AFTER TIME — INOJ (SO SO DEF/COLUMBIA)
23	19	21	MY WAY — USHER (LAFACE/ARISTA)
24	—	1	TRIPPIN' — TOTAL (FEAT. MISSY ELLIOTT) (BAD BOY/ARISTA)
25	34	2	WHATCHA WANNA DO? — MIA X FEAT. CHARLIE WILSON (NO LIMIT/PRIORITY)
26	23	10	STILL A G THANG — SNOOP DOGG (NO LIMIT/PRIORITY)
27	22	16	LOOKIN' AT ME — MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)
28	20	10	THINKIN' BOUT IT — GERALD LEVERT (EASTWEST/EEG)
29	27	14	DAYDREAMIN' — TATYANA ALI (MJJ/WORK)
30	29	9	SUPERTHUG (WHAT WHAT) — NOREAGA (PENALTY/TOMMY BOY)
31	24	16	CRUSH — JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)
32	30	17	FRIEND OF MINE — KELLY PRICE (T-NECK/ISLAND)
33	37	7	INVASION OF THE FLAT BOOTY B*****S — TOO SHORT (SHORT/JIVE)
34	36	13	GOODBYE TO MY HOMIES — MASTER P (NO LIMIT/PRIORITY)
35	31	24	ADIA — SARAH MCLACHLAN (ARISTA)
36	35	15	26 CENTS — THE WILKINSONS (GIANT (NASHVILLE)/REPRISE (NASHVILLE))
37	43	3	DON'T LET IT GO TO YOUR HEAD — BRAND NUBIAN (ARISTA)
36	33	17	CRUEL SUMMER — ACE OF BASE (ARISTA)
39	32	12	NOBODY ELSE — TYRESE (RCA)
40	42	0	YESTERDAY — DEBELAH MORGAN (VAZ/MOTOWN)
41	—	1	MONEY'S JUST A TOUCH AWAY — MACK 10 FEAT. GERALD LEVERT (HOO BANGIN'/PRIORITY)
42	40	20	COME WITH ME — PUFF DADDY FEAT. JIMMY PAGE (EPIC)
43	44	4	BETTER DAYS — WC FEAT. JON B. (PAYDAY/LONDON/ISLAND)
44	41	24	THE BOY IS MINE — BRANDY & MONICA (ATLANTIC)
45	30	5	NO FOOL NO MORE — EN VOGUE (WARNER SUNSET/EASTWEST/EEG)
46	39	5	JUST THE TWO OF US — WILL SMITH (COLUMBIA)
47	45	5	FOR YOU I WILL — AARON TIPPIN (LYRIC STREET)
48	—	1	CAN'T GET ENOUGH — WILLIE MAX FEAT. RAPHAEL SAADIQ (PCOKE/MOTOWN)
49	48	9	TOUCH ME — SOLO (PERSPECTIVE/A&M)
50	46	35	I'M ALRIGHT — JO DEE MESSINA (CURB)
51	51	6	I HAD NO RIGHT — P.M. DAWN (GEE STREET/V2)
52	47	10	RAY OF LIGHT — MADONNA (MAVERICK/WARNER BROS.)
53	52	27	MY ALL — MARIAH CAREY (COLUMBIA)
54	50	30	SAY IT — VOICES OF THEORY (H.O.L.A./RED ANT)
55	56	4	IF YOU COULD READ MY MIND — STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ (TOMMY BOY)
56	54	9	SHIMMER — FUEL (550 MUSIC)
57	—	1	LIFE AIN'T EASY — CLEOPATRA (MAVERICK/WARNER BROS.)
58	60	6	A LITTLE PAST LITTLE ROCK — LEE ANN WOMACK (DECCA/MCA NASHVILLE)
59	58	30	LOOKING THROUGH YOUR EYES — LEANN RIMES (CURB)
60	57	10	WIDE OPEN SPACES — DIXIE CHICKS (MONUMENT)
61	61	5	IF I LOST YOU — TRAVIS TRITT (WARNER BROS. (NASHVILLE))
62	64	4	LOST IN LOVE — NASTYBOY KLICK (NASTYBOY/UPSTAIRS)
63	62	3	THE STREET MIX — MAG 7 (BIV 10/MOTOWN)
64	—	1	LET ME RETURN THE FAVOR — ANDREA MARTIN (ARISTA)
65	—	1	WHENEVER YOU'RE NEAR ME — ACE OF BASE (ARISTA)
66	55	4	ONLY WHEN I LOSE MYSELF — DEPECHE MODE (MUTE/REPRISE)
67	53	10	I DON'T WANT TO MISS A THING — AEROSMITH (COLUMBIA)
68	67	10	I SHOULD CHEAT ON YOU — J'SON (HOLLYWOOD)
69	—	2	MUSIC SOUNDS BETTER WITH YOU — STARDUST (ROULE/VIRGIN)
70	59	19	CLEOPATRA'S THEME — CLEOPATRA (MAVERICK/WARNER BROS.)
71	75	2	SOMEONE YOU USED TO KNOW — COLLIN RAYE (EPIC (NASHVILLE))
72	49	7	I'LL BE — EDWIN MCCAIN (LAVA/ATLANTIC)
73	63	4	THE ROCKAFELLER SKANK — FATBOY SLIM (SKINT/ASTRALWERKS)
74	68	73	HOW DO I LIVE — LEANN RIMES (CURB)
75	69	10	NOBODY DOES IT BETTER — NATE DOGG FEAT. WARREN G (BREAKAWAY)

◯ Records with the greatest sales gains. © 1998, Billboard/BPI Communications and SoundScan, Inc.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

DUELING DOWNTEMPO DUETS: It never fails. Every year when the leaves change, record labels roll out the power ballads that will dominate the airwaves well into the chilly winter months. This year is no exception, but to add a fresh take to the ballad glut typical of this time of year, labels are releasing ballads featuring superstar collaborations. Take, for example, **R. Kelly & Celine Dion's** "I'm Your Angel" (Jive), which bowed on Hot 100 Airplay three weeks ago and is already No. 32 with 27 million audience impressions, up 15% from last issue.

The song is being detected by 158 Hot 100 monitored stations, but spins in New York alone—on WHTZ, WKTU, WLTW, and WPLJ—account for 6.9 million audience impressions, or 25% of the song's total audience reach. Only airplay at WBBM Chicago, in Kelly's hometown, is as significant. "I'm Your Angel" has 2.2 million audience impressions from 47 spins on that station during the survey period. WBBM has played the track 179 times, which is more than any other station has spun it. (Station music director **Erik Bradley** received a copy a month ago and immediately put it in power rotation.)

While "I'm Your Angel" is starting to heat up at radio, **Whitney Houston & Mariah Carey's** "When You Believe" (from "The Prince Of Egypt") has just shipped to radio after an extensive setup by DreamWorks and Geffen. **Mark Gorlick**, head of promotion for DreamWorks, says, "When the ink was dry on the contract, well before the song was even recorded, radio's anticipation was high, because when you pair artists of Whitney and Mariah's stature, it is an event." This issue, the song leaked to 37 Hot 100 stations, most of which didn't start playing the song until Oct. 23. Even without a full week of airplay, "When You Believe" earned 11 million audience impressions, landing just short of the 75-position Hot 100 Airplay, which reflects Oct. 21-27 radio activity. Expect that song to explode onto next issue's chart.

Hot 100 Singles Spotlight asked some programmers which song will become the bigger hit. Everyone polled said both songs are great but ultimately cast their vote for "When You Believe." **Paul "Cubby" Bryant**, music director of WHTZ, says, "Both songs are so good it is hard to make a choice, but the movie will push 'When You Believe' into the lead." **Dale O'Brian**, PD of WWZZ Washington, D.C., agrees that the film will help "When You Believe." He also points out that "I'm Your Angel" is testing top five with his P1 listeners, but since "Whitney hasn't had anything lately, and Celine is over-saturated from 'Titanic,' " he has to choose "When You Believe." Even WBBM's Bradley gave his vote to "When You Believe" over hometown favorite Kelly because "the song is, in my opinion, a classic for all time." **Jay Michaels**, music director of KRBE Houston, says that "When You Believe" is "more powerful lyrically and emotionally, not to mention it has a better hook." **Jay Towers**, music director of WIOQ Philadelphia, says that "I'm Your Angel" has "good female appeal, but persistent rumors that Whitney and Mariah fought while recording the song make it even more of an event record." Meow; what are your thoughts?

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BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	3	6	**SOMEONE YOU USED TO KNOW** COLLIN RAYE (EPIC (NASHVILLE))
2	1	14	**STANDING TOGETHER** GEORGE BENSON (GRP)
3	6	8	**TRU MASTER** PETE ROCK WITH INSPECTAH DECK & KURUPT (LOUD/RCA)
4	4	6	**I WILL STAND** KENNY CHESNEY (BNA/RLG)
5	16	2	**AS LONG AS I LIVE** DANISHA STAFF FEAT. ROME (MCG/NGRAND JURY/INTERSCOPE)
6	5	8	**STRAWBERRY** NICOLE RENEE (ATLANTIC)
7	22	8	**DON CARTAGENA** FAT JOE (FEAT. PUFF DADDY, JIMSTYLE/BIG BEAT/ATLANTIC)
8	10	7	**SOMEBODY TO LOVE** LEVI LITTLE (WHITE LABLE)
9	8	5	**I TRIED** 4 KAST (RCA)
10	9	6	**KISS ME** SIXPENCE NONE THE RICHER (SQUINT)
11	18	58	**ALIVE** PEARL JAM (EPIC)
12	13	49	**EVEN FLOW** PEARL JAM (EPIC)
13	12	13	**BUSY CHILD** THE CRYSTAL METHOD (CITY OF ANGELS/OUTPOST/GEFFEN)
14	—	1	**SUAVEMENTE** ELVIS CRESPO (SONY DISCOS)
15	11	3	**THERE YOU HAVE IT** BLACKHAWK (ARISTA NASHVILLE)
16	—	2	**EVERYONE FALLS IN LOVE** TANTO METRO & DEVONTE (PENTHOUSE/VP)
17	—	1	**LOVE OF A LIFETIME** COLLAGE (METROPOLITAN)
18	7	6	**YOU CAME UP** BIG PUNISHER FEAT. NOREAGA (LOUD/RCA)
19	—	1	**TALK SHOW SHHH!** SHAE JONES (MJJ/UNIVERSAL)
20	14	2	**JUST DON'T GIVE A F***** EMINEM (WEB/AFTERMATH/INTERSCOPE)
21	—	9	**FEEL IT** THE TAMPERER FEAT. MAYA (BATTERY/JIVE)
22	—	7	**CHEAPSKATE (YOU AIN'T GETTIN' NADA)** SPORTY THIEVZ (ROC-A-BLOK/RUFFHOUSE/COLUMBIA)
23	—	8	**TEARDROP** MASSIVE ATTACK (CIRCA/VIRGIN)
24	15	5	**LET ME GO...RELEASE ME** VERONICA (H.O.L.A.)
25	—	1	**THE REAL ONE** THE 2 LIVE CREW FEAT. ICE-T (LIL' JOE)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

TV'S QVC THROWS HAT INTO LABEL RING WITH Q RECORDS

(Continued from page 1)

Executives say they are negotiating a distribution deal with a major label, which is expected to be announced soon, that will give Q Records broad retail reach. The deal will provide marketing, promotion, publicity, and sales support.

QVC has been selling music on TV since its inception in 1986. An act like Ray Charles or Mannheim Steamroller appears on a program, promoting snd performing its music, and viewers can order recent recordings by calling an 800 number.

For some albums pitched on TV, the company held international retail sales rights, and executives say they were able to move a large quantity of units in stores. More than 1 million Kenny Rogers albums, for instance, were sold by QVC in stores outside the U.S. That success emboldened the company to take this bigger step into the music business.

The label's first two releases, expected to be in stores early next year, are a boxed set of live country music performances taped at Mickey Gilley's club in Houston in the '70s and the original-cast album to the new Broadway musical "Footloose."

What this move strongly indicates is that TV shopping companies have realized that music is a growth business for them. QVC, in fact, says that music sales this year are 10% higher than last year.

QVC's biggest competitor in the TV market is the Home Shopping Network (HSN), a subsidiary of New York-based USA Networks Inc., which owns TV stations and production companies and Ticketmaster.

HSN has also beefed up its music business this year. It has launched a one-hour music program hosted by singer/songwriter Bruce Roberts called "Bruce Roberts' Music Shop."

The show has aired twice in the past few months, and HSN executives say they plan to make it a monthly program. The first episode featured cabaret singer Michael Feinstein and the '80s pop act Air Supply. The second program featured country singer Ty Herndon, pop/R&B star Lionel Richie, and the band America, each promoting and selling a new release.

Andy Weiss, buyer/director of home entertainment and merchandising for HSN, says that in addition to reaching consumers who may not shop in music stores, TV shopping can provide extra value to fans. "What can separate us from the record store is that people can purchase signed copies, for instance," he says.

In addition to the Roberts show, HSN plans to sell a new album by John Tesh on the air soon. Tesh will appear on the channel Nov. 21 to plug a release exclusive to the network.

Labels are enthusiastic about getting their artists on TV shopping channels because the medium provides the biggest exposure. This is critical because TV advertising is very costly, and radio has become less dependable as a promotional outlet for current music.

Dale Libby, VP of sales for Sony Music Nashville, which markets Herndon's music on Epic Records, says, "We certainly look at it as a positive opportunity to expose the artist. What we like about Home Shopping is that it's another impression for us. That's what sales are about—building impressions."

HSN reaches 70 million U.S. homes, while QVC is available in 67 million.

QVC started a one-hour show, "QVC Music Shop," in August that sirs only when there is a "timely music release and merchandise" to sell, says a spokeswoman.

At other times, the network has featured such artists as Hanson, LeAnn Rimes, Hootie & the Blowfish, and Alabama.

The company says that its best music sales performance to date on TV has been by Italian pop artist Giovanni, who sold more than 100,000 albums in two hours. Sales are reported to SoundScan for the development of national charts. The prices of the albums sold on TV sre competitive with traditional retail, executives say.

QVC recently signed an exclusive deal with Mannheim Steamroller, which has released a number of highly successful holiday albums, that includes plans to time the act's appearances on TV with its tours. Mannheim publicist Sandy Brokaw says the act sold $350,000 worth of albums during a recent one-hour presentation on QVC. "If someone said, 'Would you rather be on ["Late Show With David] Letterman["] or QVC?,' I'd say QVC, because not only do you get TV exposure, you can get sales at the same time," says Brokaw.

The Home Shopping NETWORK

And traditional retail can benefit, too. Karren Crosier, a music buyer for the Camelot Music chain, says, "Mannheim got a big push at retail because of [QVC's] carrying it the past couple of years."

It is a big leap from selling other labels' recordings over the air to producing your own albums for sale in stores. But QVC believes that its international experience at retail, along with the anticipated support of a major label and distributor, will bring success.

After several years of selling music on TV, QVC negotiated new contracts with featured artists that gave the programmer retail rights outside the U.S. Independent distributors were hired to get the product in stores. There have been albums by Judy Collins, Vic Damone, George Burns, and Rogers. Rogers' album was distributed by Madacy, the Collins set by Platinum Entertainment.

Under Q&M Enterprises, a joint venture with Artwork Music, a label, on Q Music, was formed to market music projects. Executives say that on Q has been superseded by Q Records, whicb has a much wider mandate. Rubens makes it clear that Q Records is "not signing projects with the purpose of putting them on QVC."

At present Q Records has just two employees—Rubens and project manager Elise Brown—but Rubens says he will be hiring a national sales manager and an A&R staffer.

The first rights acquired by Q have been to tapes of live music recorded by Gilley on a 24-track machine in his club in the Houston suburb of Pasadena. This was the music and club that inspired the "urban cowboy" trend of the '70s. For more than a year, QVC has been negotiating clearances with artists for appearance on the albums.

Tentatively set for February release, the four-CD boxed set "Live At Gilley's" will feature 28 artists performing two songs each. The artists include Gilley, Jerry Lee Lewis, Fats Domino, Freddy Fender, Carl Perkins, Willie Nelson, Rita Coolidge, Steve Wariner, the Oak Ridge Boys, Loretta Lynn, Rosanne Cash, Mel Tillis, and Johnny PayCheck.

Another two-CD set of Gilley's tracks will come out later. In addition, Q intends to put out 10-15 solo albums taken from the club shows. Rubens says Q has the rights to 960 tapes and 172 videos from Gilley's.

Although the projects are independent of the TV shopping network, QVC will be used to promote many of them. Rubens says the first Gilley's set will probably debut on the shopping channel in November, with an appearance by Gilley.

Retailers are generally positive about the plans, especially if the releases are backed by the channel.

Camelot's Crosier says, "They have the ability to pretty much sell anything. Because of the awareness of people seeing it on TV, there'll be more demand. Compilations don't seem to be doing that well this year, or boxed sets, but having a TV presence in so many homes—yes, I think they can do something with it."

Rubens says that Q Records will "cover a variety of genres," not just country. The only music he is ruling out "right now" is alternative rock and hip-hop.

Another release will be the original-cast album for "Footloose," which opened on Broadway on Oct. 22 to mixed reviews but a strong advance box office. The album was to be recorded Monday (2) at the Hit Factory in New York. Rubens notes that a national tour of the show begins Dec. 15 and that a European tour is expected next year. The album is tentatively set to be at retail in January.

This project, like Gilley's, will be promoted on the TV channel, probably early next year. The recording will also be sold in theaters.

Although Q Records has no artists signed, Rubens does not rule it out.

Unlike a lot of new independent labels, Q Records comes to the marketplace with the financial support of a large company. QVC is owned by two large publicly owned cable companies: Comcast (57%) and Tele-Communications (43%). Rubens declines to disclose what the parent company is investing in the new wholly owned subsidiary, called Q the Music Inc., but says, "We're lucky to be owned and funded by someone as stable as QVC. We'll be profitable as quickly as we can."

He says the label will be looking to acquire other catalogs or "projects that can developed into catalog product."

QVC also operates an online retail division, iQVC. It also owns Q Direct, which produces infomercials for direct marketing, and a book publisher, Q Publishing.

QVC's revenue was $2.1 billion last year.

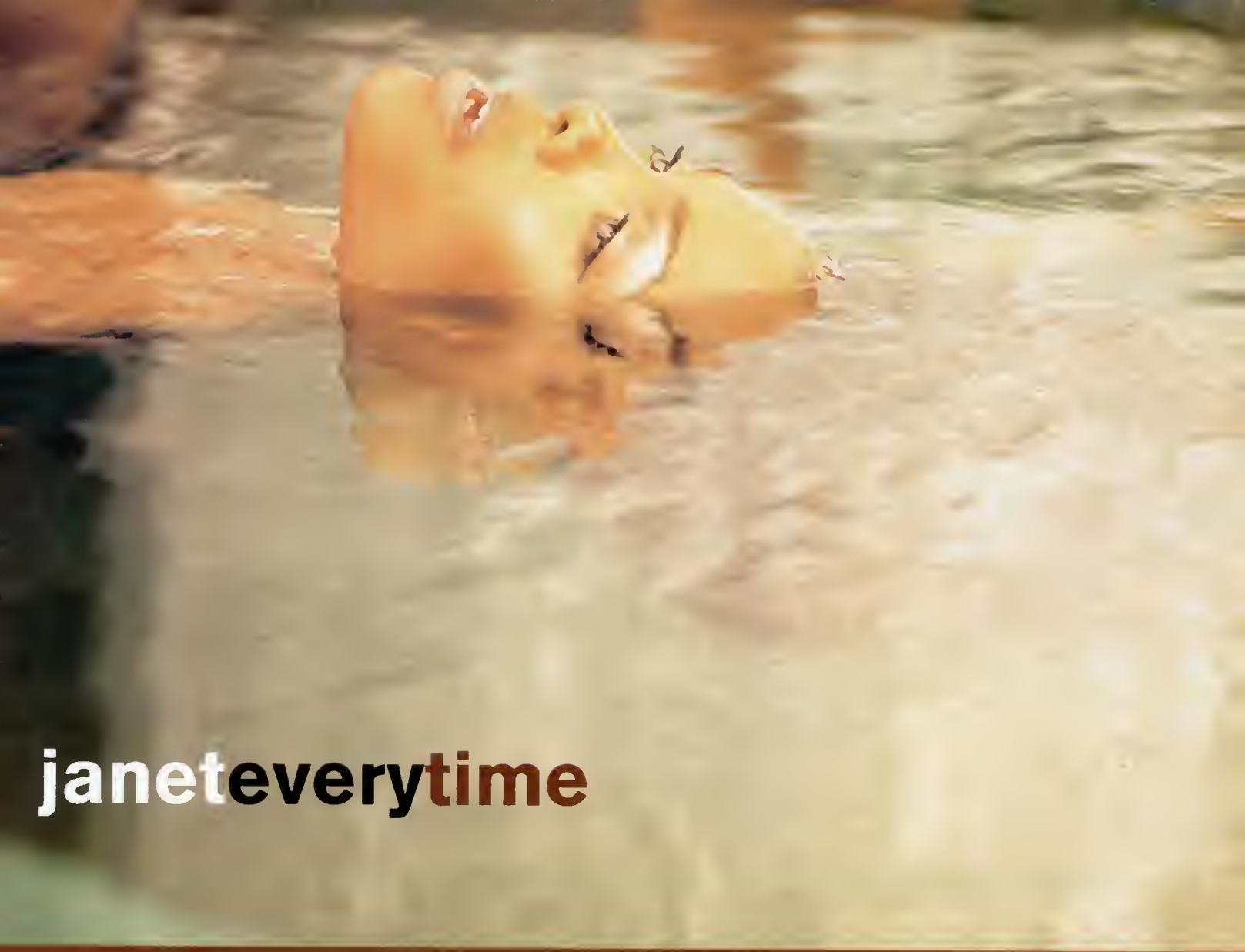
Billboard® HOT 100 SINGLES™

NOVEMBER 7, 1998

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	13	THE FIRST NIGHT ▲ — 5 weeks at No. 1 J.DUPRI (J.DUPRI,T.SAVAGE,M.MCLEOD,P.SAWYER)	◆ MONICA (C) (D) (T) (X) ARISTA 13522	1
2	2	2	6	ONE WEEK S.GREBERS,P.LEONARD,BARENAKED LADIES (E.ROBERTSON)	◆ BARENAKED LADIES (C) (D) (V) REPRISE 17174	1
3	3	3	5	HOW DEEP IS YOUR LOVE ● DUTCH,NOEL,THE NINTH,A.CAMPBELL (…,A.CAMPBELL,M.ANDREWS,R.NOBLE)	◆ DRU HILL FEATURING REDMAN (C) (D) SUNSHINE JAM … /MERCURY	3
④	6	10	9	LATELY ● J.HOWCOTT,L.PARKS (W.BAKER,C.KELLY)	◆ DIVINE (C) (D) PENDULUM 15…/RED ANT	4
⑤	7	8	6	BECAUSE OF YOU ● BAG,BLUEPRINT,HY,ARNTOR (A.BAGGE,A.BIRGISSON,C.KARLSSON,P.TUCKER)	◆ 98 DEGREES (C) (D) MOTOWN 860830	5
8	4	5	19	CRUSH ● A.GOLDMARK,J.BRALOWER (A.GOLDMARK,M.MUELLER,B.COSGROVE,K.CLARK)	◆ JENNIFER PAIGE (C) (D) EDEL AMERICA 1…/HOLLYWOOD	3
7	5	4	10	I DON'T WANT TO MISS A THING ● M.SERLETIC (D.WARREN)	◆ AEROSMITH (C) (D) (V) COLUMBIA 78952	1
⑧	8	7	34	THIS KISS ● B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	7
9	9	6	7	I'LL BE M.SERLETIC (E.MCCAIN)	◆ EDWIN MCCAIN (D) (V) LAVA 84191/ATLANTIC	5
⑩	17	20	3	NOBODY'S SUPPOSED TO BE HERE A.CRAWFORD,M.JORDAN (S.CRAWFORD,M.JORDAN)	◆ DEBORAH COX (C) (D) (T) (X) ARISTA 13550	13
⑪	11	11	14	TOUCH IT J.KNIGHT (J.KNIGHT,SCREWFACE,T.STAHL,J.GULDBERG)	◆ MONIFAH (C) (D) (T) UPTOWN 56207/UNIVERSAL	9
⑫	32	13	3	COME AND GET WITH ME K.SWEAT,WIZ (K.SWEAT,L.MCCALLUM)	◆ KEITH SWEAT FEATURING SNOOP DOGG (C) (D) ELEKTRA 64080/EEG	17
⑬	24	13	3	THE POWER OF GOOD-BYE MADONNA,W.ORBIT,P.LEONARD (MADONNA,R.NOWELS)	◆ MADONNA (C) (D) (V) MAVERICK 17160/WARNER BROS.	13
13	13	24	3	WESTSIDE ● M.MOSLEY,F.OJETUNDE (T.QUAITES,M.MOSLEY,F.OJETUNDE,J.SAMPLE,R.FORD,JR.,R.SIMMONS,J.MOORE,K.WALKER)	◆ TQ (C) (D) (T) CLOCKWORK 79022/EPIC	17
13	13	9	9	MY LITTLE SECRET J.DUPRI (J.DUPRI,M.SEAL,L.SCOTT)	◆ XSCAPE (C) (D) (T) (X) SO SO DEF 79036/COLUMBIA	9
13	13	13	13	I STILL LOVE YOU ● KAYGEE,D.LIGHTY (R.L.HUGGAR,R.BROWN,T.TOLBERT,A.CLOWERS,D.LIGHTY,C.LIGHTY,D.BRISTOLL,K.EDMONDS)	◆ NEXT (C) (D) (T) (X) ARISTA 13509	24
24	24	13	39	TOO CLOSE ▲ KAYGEE,D.LIGHTY (NEXT,D.LIGHTY,R.L.HUGGAR,R.BROWN,R.A.FORD,D.MILLER,J.B.MOORE,K.WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	3
13	19	24	24	NEVER EVER C.MCVEY,M.FIENNES (R.JAZAYERI,S.MATHER,S.LEWIS)	◆ ALL SAINTS (C) (D) (T) (V) LONDON 570178/ISLAND	3
⑲	20	13	9	LOVE ME L.BRATHWAITE (L.BRATHWAITE,D.JONES,M.KEITH,Q.PARKER,M.SCANDRICK,M.BETHA,L.VANDROSS)	112 FEATURING MASE (C) (D) BAD BOY 79184/ARISTA	24
24	24	24	23	WHEN THE LIGHTS GO OUT ● E.KENNEDY,T.LEVER,M.PERCY (E.KENNEDY,T.LEVER,M.PERCY,J.MCCLAUGHLIN,FIVE)	◆ FIVE (C) (D) (T) (X) ARISTA 13495	24
24	22	22	39	YOU'RE STILL THE ONE ▲ R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) (X) MERCURY (NASHVILLE) 568452	3
38	24	17	17	TIME AFTER TIME ● C.ROANE (C.LAUPER,R.HYMAN)	◆ INOJ (C) (D) SO SO DEF 79016/COLUMBIA	3
38	30	24	24	MY WAY ▲ J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24323/ARISTA	3
24	24	24	24	THE BOY IS MINE ▲² R.JERKINS,D.AUSTIN,BRANDY (R.JERKINS,BRANDY,L.DANIELS,F.JERKINS III,J.TEJEDA)	◆ BRANDY & MONICA (C) (D) (T) (V) (X) ATLANTIC 84089	3
25	24	24	24	TRULY MADLY DEEPLY ● C.FISHER (D.HAYES,D.JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	3
㉖	38	24	3	ALL THE PLACES (I WILL KISS YOU) M.SEAL (A.HALL III,M.SEAL)	◆ AARON HALL (C) (D) (T) MCA 55473	24
27	38	24	3	JUST THE TWO OF US SAUCE (W.SMITH,B.WITHERS,W.SALTER,R.MACDONALD)	◆ WILL SMITH (M) (T) (X) COLUMBIA 79038*	24
24	26	25	19	DAYDREAMIN' ● R.JERKINS (R.JERKINS,L.DANIELS,F.JERKINS,P.PANKEI,S.HAMILTON,D.FAGEN,W.BECKER)	◆ TATYANA ALI (C) (D) (T) MJJ 78855/WORK	6
29	30	28	24	ADIA ● P.MARCHAND (S.MCLACHLAN,P.MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13497	3
30	32	38	17	SO INTO YOU TIM & BOB (T.KELLEY,B.ROBINSON,TAMIA,L.RICHIE,R.LAPREAD)	◆ TAMIA (C) (D) (V) QWEST 17194/WARNER BROS.	24
13	13	13	20	MAKE IT HOT ● TIMBALAND (M.ELLIOTT)	◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MIND/EASTWEST 64110/EEG	6
				★★★ GREATEST GAINER/SALES ★★★		
㉜	48	—	2	PUSHIN' WEIGHT N.O.JOE (ICE CUBE,MR. SHORT KHOP,J.JOHNSON)	◆ ICE CUBE FEATURING MR. SHORT KHOP (C) (D) (T) PRIORITY 5345	32
33	31	32	24	SPLACKAVELLIE J.CARN (D.JONES,J.CARN)	◆ PRESSHA (C) (D) (T) (X) TONY MERCEDES/LAFACE 24302/ARISTA	27
38	26	24	13	I CAN DO THAT ● T.BISHOP (M.JORDAN,T.BISHOP)	◆ MONTELL JORDAN (C) (D) (T) DEF JAM 566106/MERCURY	13
99	38	17	24	MOVIN' ON D.PEARSON (D.PEARSON,M.ANDREWS,M.HARRISON)	◆ MYA FEATURING SILKK THE SHOCKER (T) UNIVERSITY 95032*/INTERSCOPE	34
㊱	30	13	3	WHEREVER YOU GO D.BOTTOMS,M.MCCARY,J.JONES (D.BOTTOMS,M.MCCARY,N.R.HARRIS)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341078/RED ANT	13
				★★★ HOT SHOT DEBUT ★★★		
㊲	NEW ▶		1	TRIPPIN' M.ELLIOTT,D.PEARSON (M.ELLIOTT,D.PEARSON,T.MOSLEY)	◆ TOTAL (FEATURING MISSY ELLIOTT) (C) (D) BAD BOY 79185/ARISTA	37
30	35	31	19	STILL A G THANG M.WELLS (C.BROADUS,C.WOMACK,M.WELLS)	◆ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	19
13	37	13	24	ALL MY LIFE J.HAILEY,R.BENNETT (J.HAILEY,R.BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	3
30	38	39	19	LOOKIN' AT ME ● C.HUGO,P.WILLIAMS (M.BETHA,C.HUGO,P.WILLIAMS,S.COMBS)	◆ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	3
41	39	39	9	SUPERTHUG (WHAT WHAT) THE NEPTUNES (V.SANTIAGO,P.WILLIAMS,C.HUGO,D.HARRY,C.STEIN)	◆ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	36
				★★★ GREATEST GAINER/AIRPLAY ★★★		
㊷	52	52	6	CAN I GET A... I.GOTTI,LIL' ROB (S.CARTER,I.LORENZO,J.ATKINS,R.MAYS)	◆ JAY-Z FEATURING AMIL (OF MAJOR COINZ) AND JA (T) DEF JAM 567683*/MERCURY	42
㊸	NEW ▶		1	HARD KNOCK LIFE (GHETTO ANTHEM) MARK 45 KING (S.CARTER,M.JAMES,C.STROUSE,M.CHARNIN)	◆ JAY-Z (T) ROC-A-FELLA/DEF JAM 566493*/MERCURY	43
88	24	43	22	STILL NOT A PLAYER KNOBODY (C.RIOS,J.FOSTER,M.WILLIAMS,R.JERKINS,J.TEJEDA,J.THOMAS,J.SKINNER)	◆ BIG PUNISHER FEATURING JOE (T) LOUD 65478*/RCA	24
45	24	19	54	I DON'T WANT TO WAIT P.COLE (P.COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	19
㊻	86	—	3	WHATCHA WANNA DO? ODELL,CRAIG B. (R.WILSON,O.SCOTT)	◆ MIA X FEATURING CHARLIE WILSON (C) (D) (T) NO LIMIT 53459/PRIORITY	46
47	43	38	17	FRIEND OF MINE ● J.DUB'S,DENT,STEVIE J. (K.PRICE,S.JORDAN,J.WALKER,A.DENT,SEALS,CROFTS)	◆ KELLY PRICE (C) (D) (T) (V) (X) T-NECK 572330/ISLAND	17
48	46	47	49	HOW'S IT GOING TO BE S.JENKINS,E.VALENTINE,R.KLYCE (S.JENKINS,K.CADOGAN)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	3
49	33	26	10	THINKIN' BOUT IT ● DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON,G.LEVERT)	◆ GERALD LEVERT (C) (D) (T) (X) EASTWEST 640…/EEG	12
50	45	41	20	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) W.JEAN,MICHEAL (P.MICHEL,W.JEAN,…,B.GIBB,…)	◆ PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (T) INTERSCOPE …	15
51	49	46	15	INTERGALACTIC BEASTIE BOYS,M.CALDATO,JR. (BEASTIE BOYS,M.CALDATO,JR.)	◆ BEASTIE BOYS (T) (V) GRAND ROYAL 58705*/CAPITOL	28
52	50	44	7	I HAD NO RIGHT P.M.DAWN (A.CORDES,C.ANDERSON)	◆ P.M. DAWN (C) (D) GEE STREET 33535/V2	44
㊾	53	59	5	EVERYTHING'S GONNA BE ALRIGHT GEO (GERMAN,HARRIS,BACH)	◆ SWEETBOX (T) RCA 65596*	52
㊿	63	68	3	DON'T LET IT GO TO YOUR HEAD C.LIGGIO (W.DIXON,L.DECHALUS,L.MURPHY,K.GAMBLE,L.HUFF)	◆ BRAND NUBIAN (C) (D) ARISTA 13571	54
55	54	54	3	PERFECT B.CORGAN (B.CORGAN)	◆ THE SMASHING PUMPKINS (D) VIRGIN 38650	54
56	56	53	9	SHIMMER S.HAIGLER (C.BELL)	◆ FUEL (D) 550 MUSIC 79019	42
(57)	60	63	6	LOST IN LOVE M.C. MAGIC (M.CARDENAS,T.CELAYA)	NASTYBOY KLICK (C) (D) NASTYBOY …/UPSTAIRS	57
58	51	48	17	CRUEL SUMMER ● CUTFATHER,JOE (S.DALLIN,S.FAHEY,K.WOODWARD,A.SWAIN,S.JOLLEY)	◆ ACE OF BASE (C) (D) (T) (X) ARISTA 13…	10
59	58	56	18	RAY OF LIGHT ● MADONNA,W.ORBIT (MADONNA,W.ORBIT,C.MALDOON,D.CURTISS,C.LEACH)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 1…/WARNER BROS.	5
60	64	60	7	INVASION OF THE FLAT BOOTY B*****S E.SERMON (T.SHAW,E.SERMON,R.SIMMONS,K.WALKER,J.B.MOORE,S.GLASSMAN,J.BRAUOWER)	TOO SHORT (C) (D) (T) SHORT 1264…/JIVE	51
81	62	52	13	GOODBYE TO MY HOMIES … (MASTER P,…,THE SHOCKER,…,FUNK,MO B. DICK,…PERREN,L.PERREN)	◆ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT …/PRIORITY	27
(62)	70	71	5	MUSIC SOUNDS BETTER WITH YOU STARDUST (T.BANGALTER,B.COHEN,A.QUEME)	◆ STARDUST (T) (X) ROULE 38651*/VIRGIN	62
63	61	55	15	26 CENTS … (…,W.ZAVITSON,D.JOHNSON,S.WILKINSON,W.WALLACE)	◆ THE WILKINSONS (C) (D) (V) GIANT (NASHVILLE) 17… /REPRISE (NASHVILLE)	55
64	57	62	11	IF YOU COULD READ MY MIND THE BERMAN BROTHERS (G.LIGHTFOOT)	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ (C) (D) (T) (X) TOMMY BOY 7497	57
(65)	65	65	4	BETTER DAYS JOHNNY "J" (W.CALHOUN,M.THOMPSON,J.WILLIAMS,F.BEVERLY)	◆ WC FEATURING JON B. (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	85
(66)	NEW ▶		1	MONEY'S JUST A TOUCH AWAY …,G.LEVERT (…,G.LEVERT,…,WADE,D.WELDON,F.JACKSON,B.EASTWOOD)	◆ MACK 10 FEATURING GERALD LEVERT (C) (D) (T) HOO BANGIN' 53…/PRIORITY	66
67	55	51	12	NOBODY ELSE JAKE (T.GIBSON,J.CARTER,T.JOB,K.SCOTT,J.R.SAYLES)	◆ TYRESE (C) (D) (T) RCA 65538	36
68	68	64	19	OOH LA LA R.STEWART (R.WOOD,R.LANE)	◆ ROD STEWART (C) (D) (V) WARNER BROS. 17195	39
(69)	NEW ▶		1	CAN'T GET ENOUGH L.GRADY (WILLIE MAX,L.GRADY)	◆ WILLIE MAX FEATURING RAPHAEL SAADIQ (C) (D) (T) POOKIE 860848/MOTOWN	69
70	69	66	8	YESTERDAY V.BENFORD (V.BENFORD,D.MORGAN)	◆ DEBELAH MORGAN (C) (D) (T) VAZ 860…/MOTOWN	56
71	71	69	19	MONEY AIN'T A THANG J.DUPRI (J.DUPRI,JAY-Z,S.ARRINGTON,C.C.CARTER,B.HANK,R.PARKER)	◆ JD FEATURING JAY-Z (T) SO SO DEF 78864*/COLUMBIA	52
(72)	72	76	6	ONLY WHEN I LOSE MYSELF T.SIMENON (M.GORE)	◆ DEPECHE MODE (T) (X) MUTE 44546*/REPRISE	61
73	77	73	7	HOW'S IT GOIN' DOWN PK (E.SERMON,A.FIELDS)	◆ DMX (FEATURING FAITH EVANS) (T) RUFF RYDERS/DEF JAM 566248*/MERCURY	72
74	67	61	20	COME WITH ME ▲ S.COMBS (J.PAGE,R.PLANT,J.BONHAM,S.COMBS,M.CURRY)	◆ PUFF DADDY FEATURING JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	4
75	66	57	5	NO FOOL NO MORE BIG BABY,SUGAR MIKE (D.WARREN)	◆ EN VOGUE (C) (D) WARNER SUNSET/EASTWEST 64082/EEG	57
(76)	76	—	2	WHENEVER YOU'RE NEAR ME O.EVENRUDE (J.BERGGREN,M.CHAPMAN)	◆ ACE OF BASE (C) (D) (T) (X) ARISTA 13563	76
77	73	67	17	LANDSLIDE L.BUCKINGHAM,E.SCHEINER (S.NICKS)	◆ FLEETWOOD MAC (T) (X) REPRISE 44540*	51
(78)	78	78	12	THE ROCKAFELLER SKANK F.SLIM (F.SLIM,J.BARRY)	◆ FATBOY SLIM (C) (D) (T) (X) SKINT 66242/ASTRALWERKS	78
79	75	75	5	FOR YOU I WILL P.MCMAKIN,A.TIPPIN (T.MARTIN,M.NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	74
(80)	NEW ▶		1	LET THE MUSIC HEAL YOUR SOUL F.PETERSON,A.CHRISTENSEN (F.PETERSON,A.CHRISTENSEN)	BRAVO ALL STARS (C) (X) EDEL AMERICA 00132…*	80
(81)	89	—	2	LIFE AIN'T EASY C.CHARLES,R.WILSON (C.HIGGINS,Z.HIGGINS,Y.HIGGINS,C.HALL,P.EASTMAN,S.CHRISTIAN)	◆ CLEOPATRA (C) (D) (T) (X) MAVERICK 17159/WARNER BROS.	81
82	79	72	9	TOUCH ME R.SAADIQ (R.SAADIQ,R.ANDERSON,D.CHAVIS,E.MACK,D.STOKES)	◆ SOLO (C) (D) PERSPECTIVE 587600/A&M	59
(83)	91	83	12	HERE WE GO W.JEAN,FUNKMASTER FLEX (W.JEAN,K.BASS,D.MCRAE,M.MOORE,HOUGH)	◆ FUNKMASTER FLEX PRESENTS KHADEJIA FEAT. PRODUCT (T) LOUD 65542*/RCA	72
84	84	79	5	DEADLY ZONE N.MYRICK (P.PRICE,N.MYRICK,T.PERRY,K.MUCHITA,A.JOHNSON)	◆ BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD (C) (D) (T) TVT SOUNDTRAX 8215/TVT	79
(85)	92	—	2	LET ME RETURN THE FAVOR R.JERKINS,T.MASERATI (A.MARTIN,I.MATIAS)	◆ ANDREA MARTIN (C) (D) (T) (X) ARISTA 13541	85
88	81	84	8	TEQUILA SUNRISE MUGGS (L.MUGGERUD,L.FREESE,S.REYES)	◆ CYPRESS HILL (T) (X) RUFFHOUSE 79024*/COLUMBIA	70
87	82	82	13	GOTTA BE J.DUPRI (J.DUPRI,B.CASEY,B.CASEY,M.SEAL)	◆ JAGGED EDGE (C) (D) SO SO DEF 79010/COLUMBIA	23
88	87	80	5	I AIN'T HAVIN' THAT …	◆ HELTAH SKELTAH FEAT. STARANG WONDAH OF O.G.C. & DOC HOLIDAY (C) (D) (T) DUCK DOWN/PRIORITY	80
89	88	89	5	A LITTLE PAST LITTLE ROCK M.WRIGHT (J.BROWN,T.LANE,B.JONES)	◆ LEE ANN WOMACK (C) (D) (V) DECCA 72068/MCA NASHVILLE	88
90	96	90	19	AVA ADORE B.CORGAN,F.WOOD (B.CORGAN)	◆ THE SMASHING PUMPKINS (C) (D) VIRGIN 38647	42
(91)	NEW ▶		1	IF I CAN'T HAVE YOU R.CRONIN (R.CRONIN,D.BRIAN,B.YOUNG,DAKARI,B.,R.GIBB,M.GIBB,D.ROMANI,W.GARFIELD)	◆ L.F.O. (LYTE FUNKY ONES) (FEATURING KAYO) (C) (D) LOGIC 62166	91
92	85	91	13	WIDE OPEN SPACES P.WORLEY,B.CHANCEY (S.GIBSON)	◆ DIXIE CHICKS (C) (D) (V) MONUMENT 79003	81
(93)	93	—	3	THE STREET MIX … (…,M.WILSON,E.FULMORE,S.WARNER,J.WILLARD,A.SHAW,W.PARKS,H.DAVIS,D.FLETCHER)	◆ MAG 7 (C) (D) (T) BIV 10 …/MOTOWN	93
38	30	86	3	IF I LOST YOU B.J.WALKER,JR.,T.TRITT (T.TRITT,S.HARRIS)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. (NASHVILLE) 17152	88
13	38	13	24	NOBODY DOES IT BETTER WARREN G (NATE DOGG,WARREN G,H.JOHNSON)	◆ NATE DOGG FEATURING WARREN G (C) (D) (T) DOGG FOUNDATION/EPIC 4000/BREAKAWAY	13
86	17	32	24	I SHOULD CHEAT ON YOU R.JERKINS,I.PHILLIPS (R.JERKINS,F.JERKINS III,L.DANIELS,T.TURMAN,T.HALE)	◆ J'SON (C) (D) HOLLYWOOD 164021	72
97	24	19	19	CAN'T WE TRY A.MARANO (D.HILL,B.CHAPIN-HILL)	ROCKELL (DUET WITH COLLAGE) (C) (D) (T) (V) (X) ROBBINS 72025	98
88	33	86	3	IF I HAD THE CHANCE T.MORAN (T.MORAN,A.TRIPOLI,M.LORELLO)	CYNTHIA (D) (T) (X) TIMBER! 7746/TOMMY BOY	83
99	88	24	13	CLEOPATRA'S THEME D.MENDIS (C.HIGGINS,Z.HIGGINS,Y.HIGGINS,T.SCRAFTON,K.HAYES)	◆ CLEOPATRA (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.	88
100	80	13	17	HORSE & CARRIAGE POKE & TONE (C.GILES,S.BARNES,J.C.OLIVIER)	◆ CAM'RON FEATURING MASE (T) UNTERTAINMENT 78938*/EPIC	41

◯ Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. *Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.



The new single from the double-platinum album The Velvet Rope

Executive Producers: Janet Jackson and René Elizondo, Jr.

Produced by Jimmy Jam & Terry Lewis (for Flyte Tyme Productions, Inc.) and Janet Jackson RD Worldwide Management, B.V.

www.janet-jackson.com

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

NOVEMBER 7, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	1	JAY-Z ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98) 4 weeks at No. 1	HARD KNOCK LIFE	4
2	2	2	9	LAURYN HILL ▲² RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
9	8	8	97	SHANIA TWAIN ▲⁵ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
8	1	8	97	'N SYNC ▲ RCA 67613 (10.98/16.98)	'N SYNC	2
5	8	14	8	SOUNDTRACK ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	4
6	8	8	8	OUTKAST LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
8	1	45	45	BARENAKED LADIES ▲² REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	2
6	8	6	6	SHERYL CROW A&M 540959 (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
9	9	13	63	BACKSTREET BOYS ▲⁷ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
10	10	17	39	DIXIE CHICKS ▲² MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98)	WIDE OPEN SPACES	10
				★ ★ ★ Hot Shot Debut ★ ★ ★		
11	NEW ▶		1	BLACK SABBATH EPIC 69115 (15.98 EQ/24.98)	REUNION	11
12	NEW ▶		1	AEROSMITH GEFFEN 25221 (16.98/21.98)	A LITTLE SOUTH OF SANITY	12
13	45	78	20	BRANDY ▲⁷ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
14	12	1	1	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	2
15	45	23	1	GOO GOO DOLLS WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
18	14	19	18	THE BRIAN SETZER ORCHESTRA ● INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
17	NEW ▶		1	GAMBINO FAMILY NO LIMIT 50718*/PRIORITY (10.98/16.98)	GHETTO ORGANIZED	17
18	25	26	10	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/16.98)	FOLLOW THE LEADER	1
19	23	29	23	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
20	13	16	15	BEASTIE BOYS ▲² GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
21	18	25	30	SOUNDTRACK ▲⁴ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
22	27	27	9	ROB ZOMBIE ● GEFFEN 25212* (10.98/16.98)	HELLBILLY DELUXE	5
23	11	3	3	BIZZY BONE MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	3
24	20	21	19	SOUNDTRACK ▲² BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
25	26	24	18	SOUNDTRACK ▲³ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
28	24	20	6	MARILYN MANSON NOTHING 90273/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
				★ ★ ★ Greatest Gainer ★ ★ ★		
27	66	66	23	SOUNDTRACK ▲² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
28	NEW ▶		1	JONNY LANG A&M 540984 (10.98 EQ/16.98)	WANDER THIS WORLD	28
29	17	11	3	CYPRESS HILL RUFFHOUSE 69037*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
30	28	22	5	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
31	16	12	4	A TRIBE CALLED QUEST JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
32	21	37	3	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY EPIC 69600 (11.98 EQ/17.98)	VH1 DIVAS LIVE	21
33	22	18	3	PHIL COLLINS FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	18
34	30	31	7	HOLE ● DGC 25164/GEFFEN (10.98/16.98)	CELEBRITY SKIN	9
35	35	44	86	MATCHBOX 20 ▲⁷ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
				★ ★ ★ Pacesetter ★ ★ ★		
36	80	—	2	SOUNDTRACK WARNER SUNSET/REPRISE 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	36
37	36	45	56	CREED ▲⁷ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
38	38	39	11	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
39	39	46	9	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
40	33	30	6	HOOTIE & THE BLOWFISH ▲ ATLANTIC 83136*/AG (10.98/16.98)	MUSICAL CHAIRS	4
41	44	53	30	ALL SAINTS ● LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	41
42	45	47	48	WILL SMITH ▲⁴ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
43	41	50	34	MADONNA ▲⁷ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
44	37	33	3	CAKE CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
45	47	64	12	EAGLE-EYE CHERRY ● WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	45
46	49	60	47	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
47	29	15	3	MACK 10 HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	THE RECIPE	15
48	48	52	27	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
49	40	35	8	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
50	46	43	12	SNOOP DOGG ▲² NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
51	57	57	81	THIRD EYE BLIND ▲² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
52	42	42	1	SOUNDTRACK ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	2
53	52	42	3	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
54	97	56	27	CELINE DION ▲⁸ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
55	NEW ▶		8	AARON HALL MCA 11778 (10.98/16.98)	INSIDE OF YOU	55
56	56	97	20	EVE 6 ● RCA 67617 (10.98/16.98) HS	EVE 6	33
57	NEW ▶		1	DEANA CARTER CAPITOL (NASHVILLE) 21142/CAPITOL NASHVILLE (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	57
58	43	56	55	JANET ▲² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
59	54	55	9	ALABAMA ▲ RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
60	55	67	15	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
61	NEW ▶		1	TOBY KEITH MERCURY (NASHVILLE) 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	61
62	32	8	1	KURUPT ANTRA 540963/A&M (10.98 EQ/17.98)	KURUPTION!	2
63	64	45	20	SAVAGE GARDEN ▲⁴ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	2
64	54	54	14	JERMAINE DUPRI ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	9
65	31	—	2	BOB DYLAN LEGACY 65759/COLUMBIA (29.98 EQ CD)	BOB DYLAN LIVE 1966: THE "ROYAL ALBERT HALL" CONCERT	31
66	67	70	67	SARAH MCLACHLAN ▲⁴ ARISTA 18970 (10.98/16.98)	SURFACING	2
67	NEW ▶		8	REEL BIG FISH MOJO 53159/UNIVERSAL (10.98/16.98)	WHY DO THEY ROCK SO HARD?	67
68	54	32	9	VARIOUS ARTISTS NO LIMIT 53505*/PRIORITY (10.98/16.98)	MEAN GREEN — MAJOR PLAYERS COMPILATION	9
69	68	74	55	EVERCLEAR ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
70	51	—	2	VARIOUS ARTISTS BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	51
71	NEW ▶		1	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	71
72	34	—	2	HELTAH SKELTAH DUCK DOWN 53543*/PRIORITY (10.98/16.98)	MAGNUM FORCE	34
73	75	94	6	SHAWN MULLINS SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	73
74	71	75	10	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	57
75	65	58	5	KISS ● MERCURY 558992 (11.98 EQ/19.98)	PSYCHO-CIRCUS	3
76	88	103	24	LENNY KRAVITZ ● VIRGIN 45605 (10.98/16.98)	5	36
77	60	48	6	BETTE MIDLER WARNER BROS. 47078 (10.98/17.98)	BATHHOUSE BETTY	32
78	94	108	4	DEBORAH COX ARISTA 19022 (10.98/16.98) HS	ONE WISH	78
79	59	41	3	JOHN MELLENCAMP COLUMBIA 69602* (11.98 EQ/17.98)	JOHN MELLENCAMP	41
80	72	71	22	MASTER P ▲⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
81	62	40	5	DC TALK FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
82	77	79	26	DAVE MATTHEWS BAND ▲⁷ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
				★ ★ ★ Heatseeker Impact ★ ★ ★		
83	103	144	4	EVERLAST TOMMY BOY 1236 (9.98/12.98) HS	WHITEY FORD SINGS THE BLUES	83
84	70	59	5	FLIPMODE SQUAD ● FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	15
85	61	34	3	TWISTA & THE SPEED KNOT MOBSTAZ CREATOR'S WAY/ATLANTIC 83142*/AG (10.98/16.98)	MOBSTABILITY	34
86	74	69	46	SOUNDTRACK ▲¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
87	73	67	37	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17
88	83	83	51	SPICE GIRLS ▲⁷ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
89	63	38	3	DEPECHE MODE MUTE/REPRISE 47110/WARNER BROS. (17.98/24.98)	THE SINGLES 86>98	38
90	81	73	20	RAMMSTEIN ● MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	45
91	79	76	58	USHER ▲⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
92	NEW ▶		1	VARIOUS ARTISTS SPARROW 51686 (15.98/19.98)	WOW-1999. THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	92
93	86	81	73	TIM MCGRAW ▲³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
94	85	85	17	MARK WILLS ● MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	74
95	106	128	4	SOUNDTRACK DREAMWORKS 50033/GEFFEN (17.98 CD)	A NIGHT AT THE ROXBURY	95
96	90	90	21	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
97	76	63	21	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
98	89	86	38	SOUNDTRACK ▲⁷ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
99	87	78	8	FAT JOE ● MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	7
100	98	99	90	SPICE GIRLS ▲⁴ VIRGIN 42174* (10.98/16.98)	SPICE	1
101	78	77	5	CHRIS ISAAK REPRISE 46849/WARNER BROS. (10.98/16.98)	SPEAK OF THE DEVIL	41
102	91	88	14	SOUNDTRACK ● MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
103	93	100	48	GARTH BROOKS ▲⁶ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
104	97	97	45	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	37
105	95	89	33	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Billboard. 200. continued

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
106	101	92	14	**GERALD LEVERT** EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
107	96	84	11	**VINCE GILL** ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	17
108	104	101	16	**NOREAGA** ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	3
109	116	113	31	**SEMISONIC** ● MCA 11733 (10.98/16.98)	FEELING STRANGELY FINE	43
110	84	—	2	**SOUNDTRACK** IMMORTAL 69587*/EPIC (11.98 EQ/17.98)	SLAM — THE SOUNDTRACK	84
(111)	123	124	30	**EDWIN MCCAIN** ● LAVA/ATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES	73
112	102	116	15	**TRISHA YEARWOOD** ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33
113	92	72	5	**JERRY SEINFELD** ▲ UNIVERSAL 53175 (11.98/17.98)	I'M TELLING YOU FOR THE LAST TIME	59
114	69	36	3	**PRIME SUSPECTS** NO LIMIT 50728*/PRIORITY (10.98/16.98)	GUILTY TIL PROVEN INNOCENT	36
115	109	105	19	**MONSTER MAGNET** A&M 540908 (10.98 EQ/16.98)	POWERTRIP	97
116	99	87	11	**SOUNDTRACK** ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	8
117	82	49	3	**TELA** RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	49
(118)	163	142	25	**VONDA SHEPARD** ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
(119)	155	—	2	**BILL ENGVALL** WARNER BROS. (NASHVILLE) 47090 (10.98/16.98)	DORKFISH	119
120	100	160	3	**VARIOUS ARTISTS** TOMMY BOY 1267 (11.98/16.98)	MTV PARTY TO GO — PLATINUM MIX	100
121	113	111	35	**BIG BAD VOODOO DADDY** ● COOLSVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY	47
122	112	147	11	**FIVE** ARISTA 19003 (10.98/16.98)	FIVE	112
123	105	122	7	**VARIOUS ARTISTS** BEAST 5653/SIMITAR (10.98/16.98)	NEXT GENERATION SWING	105
124	114	119	24	**GARBAGE** ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
125	121	121	27	**GEORGE STRAIT** ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
126	119	—	2	**TRAVIS TRITT** WARNER BROS. (NASHVILLE) 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	119
127	120	118	36	**SILKK THE SHOCKER** ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
128	117	104	11	**LUTHER VANDROSS** VIRGIN 46089 (11.98/17.98)	I KNOW	26
129	107	96	24	**XSCAPE** ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
130	110	98	4	**MOS DEF & TALIB KWELI ARE BLACK STAR** RAWKUS 1158* (10.98/16.98)	BLACK STAR	53
(131)	147	153	9	**MONIFAH** UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	131
(132)	NEW ▶		1	**FATBOY SLIM** SKINT 66247*/ASTRALWERKS (10.98/16.98)	YOU'VE COME A LONG WAY, BABY	132
133	108	110	5	**ENRIQUE IGLESIAS** FONOVISA 080002 (10.98 EQ/16.98)	COSAS DEL AMOR	64
134	131	130	61	**MASTER P** ▲² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO O	1
135	124	126	26	**BIG PUNISHER** ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
136	118	95	4	**SOUL COUGHING** SLASH 46800*/WARNER BROS. (10.98/16.98)	EL OSO	49
137	126	183	28	**ANDREA BOCELLI** PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
138	115	106	5	**LYLE LOVETT** CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	55
139	137	145	20	**VARIOUS ARTISTS** RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
(140)	173	138	12	**VARIOUS ARTISTS** WALT DISNEY 60625 (5.98/9.98)	HALLOWEEN SONGS & SOUNDS	73
141	125	91	4	**GANGSTA BOO** HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	46
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WHAT'S NEXT FOR WEB RETAIL?

(Continued from page 8)

and spending pattern. Third-quarter revenue was up $13.9 million from $3.9 million. Third-quarter losses jumped from $2.6 million last year to $12.8 million this year.

At press time on Oct. 28, shares of N2K Inc. were trading at 5 ⅜. CDnow was trading at 8 ⅛.

The deal, announced Oct. 23 (Billboard*Bulletin*, Oct. 26), calls for CDnow to purchase N2K for $101.8 million in stock.

Jason Olim—the president/CEO of CDnow who will act as president/CEO of the combined companies—sees the merger as a strategic effort to create the superlative music-dedicated online retail store.

"I would not call this a defensive move," says Olim. "The market is a very imperfect reflection of the strength of both companies. Both are serious leaders that are far superior to any other online music seller, whether they are part of a brick-and-mortar music store or a department store.

"We're creating a tremendous amount of distance between us and any other person who might want to enter the space," he adds. "I can imagine that [competitors] are very scared of what we're doing."

That's not exactly so, say some traditional retailers. Though brick-and-mortar stores have often been criticized by their online counterparts and others for their conservative approach to Internet marketing, the N2K/CDnow merger is being interpreted by a few to mean that a slow-growth strategy may be best for the Internet.

"N2K guys have already pocketed some money from [previous] stock sales, and CDnow is going to give them $111 million worth of stock that they can sell," says one traditional retailer who also operates an online store. "It's a different kind of game they're playing. Do you constitute success by everyone in the company getting personally wealthy? If that's the definition, awesome. More power to them. But if you're looking for something lasting, then maybe it doesn't."

Tower Records VP of publishing/electronic marketing Mike Farrace says he's curious to see the merger's outcome.

"It's an interesting development," he says. "We thought there was going to have to be some consolidation at the rate they were, and are, spending. It remains to be seen whether CDnow and N2K's big, deep spending strategy will prevail."

Much criticism from the financial sector has been leveled at N2K for what was perceived as an unfocused, inefficient approach to building a business.

"The merger had more to do with N2K getting in a little over their heads," says Mark Hardie, a senior analyst at Cambridge, Mass.-based Forrester Research. "They were trying to do everything because the barrier to entry on the Internet is so low. But it does cost time and taxes management in terms of developing a cohesive strategy."

Olim, however, notes that the merger will result in significant streamlining and cost-cutting. Though he emphasizes that both companies are in the midst of hiring cycles, he says an unspecified number of redundant positions will be eliminated. The company will also slough off unnecessary or unsuccessful third-party relationships.

The new company will be headquartered in New York, where N2K is based, with back-end facilities located in the Philadelphia area, where CDnow is located.

Sources at the merged company say it will continue to search for a partner or buyer for the N2K Encoded Music label venture. It is expected that N2K's recently launched Digital Artists label, which focuses on Internet-only artist releases, will remain intact.

Additionally, an internal review committee will consolidate branded properties held by both parties.

"The content is obviously inextricably linked to commerce, but what we're really going to do is refine our branding strategy and move to one brand," says CDnow/N2K chairman Jon Diamond, formerly vice chairman of N2K. "The content will remain the same, but the brand names will effectively be consolidated into one."

N2K sells music through its Music Boulevard site. Although a decision has not yet been made, it is expected that the combined entity will adopt the CDnow name.

"We're gaining a tremendous amount of efficiency and cost savings by migrating to a single platform and optimizing our joint marketing mix," says Olim. "We expect to achieve very significant savings over the next quarters and years, as well as accelerate our business model."

Meanwhile, complementary partnerships will give the companies potent reach online. Between N2K and CDnow, exclusive retail agreements have been reached with parties including America Online, Yahoo!, MTV, VH1, CMT, TNN, and Rolling Stone.

Kevin Sheehan, president/CEO of online retailer SoundStone Entertainment, believes CDnow/N2K may be overestimating the value of its penetration, however.

"Their idea that they can dominate the Internet is a false paradigm," says Sheehan. "At some point you have to stop and make money. That is inevitable, and it seems the day of reckoning has come."

Operating under this assumption, Sheehan's company launched its youth-angled Rock.com property Oct. 30. SoundStone.com caters to baby boomers.

Online rival Amazon.com, which entered the online music market this summer, posted net sales of $153.7 million for the third quarter, up 306% from third-quarter sales last year; losses were $21 million, compared with $10.3 million in the same period last year.

A new online retail service, Atomic Pop, meanwhile, is expected to make its industry debut at the Webnoize '98 new media conference, Monday-Wednesday (2-4) in L.A. The operation—understood to be helmed by former Universal Music and Alliance Entertainment chief Al Teller—will be represented on a Webnoize panel by Kristin Lieb, who left her post as executive director of Newbury Comics Interactive in August (Billboard*Bulletin*, Aug. 31).

DOUG REECE

Thomson To Start Shipping High-Definition TV Sets

NEW YORK—Thomson Consumer Electronics advances the start of the digital television era when it ships the first TV sets capable of receiving high-definition signals via satellite.

The early November delivery to key retailers in New York, Los Angeles, and Washington, D.C., coincides with the first high-definition broadcasts, as mandated by the Federal Communications Commission.

With its sets priced at $7,000, Thomson acknowledges that initial sales will be limited to a thin crust of early adopters. Still, says COO Jim Meyer, the bardware manufacturer expects to deliver at least 20,000 units and as many as 100,000 by the end of 1999.

However, Meyer thinks the entry point for most consumers is the $700 digital set-top converter that receives all available signals for high-definition viewing on analog sets. It will be available early next year.

Integral to Thomson's launch are two satellite services, DirecTV and U.S. Satellite Broadcasting (USSB), each of which is set to carry high-definition signals to their subscribers.

USSB has already agreed to transmit HBO programs on the East Coast when the pay-TV service commences high-definition transmission March 6. Currently, about 7 million U.S. homes have receiving dishes.

The chief attraction for Thomson's high-definition TV sets, of course, is a digital picture unlike anything consumers have seen before. But Thomson is also promoting an "all-in-one solution," which includes every feature inside the set. "There's no need to buy additional components or plug-in adapters," Meyer says.

In addition, Thomson is providing incentives to its dealers to install the complete system for consumers free of charge.

SETH GOLDSTEIN

BETWEEN THE BULLETS



by Geoff Mayfield

WORLD GONE MAD: Now, let me get this straight. You mean to tell me that a rap album—by an artist who prior to this year had spent but one week in The Billboard 200's top 10 in his entire career—has held down the No. 1 spot for four weeks in a row? Perhaps the only thing that might seem more outlandish than that would be finding a rapper sampling a Broadway tune, as **Jay-Z** does, invoking a song-and-dance number from "Annie" on the title track from "Vol. 2 . . . Hard Knock Life."

I mean, hip-hop albums tend to have fast chart lives, illustrated by the fact that 22 of the 32 such titles to enter that chart at No. 10 or higher this year had but one week in the top 10. Yet, right on the heels of **Lauryn Hill** becoming the first hip-hopper to lock up four chart-topping weeks in 1998, Jay-Z becomes the second. And for the second week in a row, Jay-Z and Hill have the only albums that exceed 100,000 units in sales: the former with 189,500 and the latter with 110,000.

Then, on top of everything else, you're gonna tell me that in its fourth week on the street, "Hard Knock Life" actually managed to post an increase over its prior-week sales, an unheard-of pattern for a rap album? I mean, if you expect me to swallow all that, you'll expect me to believe that a '70s throwback like **Black Sabbath** scored this issue's Hot Shot Debut or that Trans World Entertainment bought Camelot Music. Yeah, right. Think I'm nuts or something?

VETERANS' DAY: The highest new entry indeed belongs to the reunited **Black Sabbath**, as **Ozzy Osbourne**'s crew invades the No. 11 slot with 62,000 copies, an 11.5% lead over the 55,500 units that place another '70s act, **Aerosmith**, at No. 12 with a live hits collection. This chart marks Sabbath's highest notch since 1974's "Sabbath Bloody Sabbath" peaked at No. 11. For Aerosmith, the entry is the highest rank earned by any of its four live albums: 1978's "Live! Bootleg" peaked at No. 13.

Two other sets new to the chart feature people long in experience. Producer **George Martin** capsulizes his fab career with the multi-artist offering "In My Life" at No. 158, while seminal bluesman **B.B. King** launches his latest at No. 199.

The new album is one of three that King holds on Top Blues Albums' top 10, but the ruler of that list is teenage guitar slinger **Jonny Lang**, who with 40,000 units also snares the No. 28 rung on The Billboard 200. Lang's 1997 debut peaked at No. 44.

ANOTHER HILL TO CLIMB: **Dru Hill**'s 1996 debut peaked at No. 23 on The Billboard 200, but based on first-day numbers from most of the large chains, the R&B group threatens to bow at No. 1 on next issue's list, edging out **R.E.M.** Also expect big starts for **Faith Evans**' sophomore set and for the new hits set by **Motley Crue**.

HOME-RUN TROT: The World Series is over, but PolyGram Classics & Jazz still manages a grand slam, scoring No. 1's on four charts. From Philips, **Andrea Bocelli**'s "Romanza" logs its 29th week atop Top World Music Albums, while the tenor's "Aria—The Opera Album" maintains a 21-week streak on Top Classical Albums in the chart's unpublished week. The PolyGram division's Verve label locks the highest rungs during our jazz charts' off week, with **Herbie Hancock**'s tasty "Gershwin's World" debuting at No. 1 on Top Jazz Albums, while **Will Downing & Gerald Albright** extend their Top Contemporary Jazz streak to four weeks with "Pleasures Of The Night."

EXPOSURE: In its second week in theaters, the soundtrack to "Practical Magic" earns the Pacesetter cup with an 86% gain. The Greatest Gainer belongs to a soundtrack to another **Sandra Bullock** vehicle, "Hope Floats," which manages an 87% gain, thanks to that film's move to video stores. (The Pacesetter usually goes to the album with the largest percentage gain, but in weeks in which the same title has both the largest unit gain and the largest percentage growth, the Pacesetter is awarded to the title with the second-largest percentage increase.)

Looks like a "Saturday Night Live" appearance is the catalyst for **Elliott Smith**'s 30-23 jump on Heatseekers. His 14% bump marks the biggest percentage improvement on that list. Meanwhile, an Oct. 24 "SNL" stop greases the skids for **Alanis Morissette**'s new one, which arrives Tuesday (3) under the weight of great expectations.

Kiss has a bit of double-header on Fox, which may tickle its latest, now at No. 75. The band plays on the series "Millennium" in an episode in which its members will also act. The next night, Halloween, at midnight, the network airs Kiss' Dodger Stadium concert from Los Angeles.

Meanwhile, next issue's charts will gauge what impact, if any, VH1's Fashion Awards show has on sales. The '98 edition, first aired Oct. 28, featured performances by **Madonna, Janet Jackson, Smashing Pumpkins, the Brian Setzer Orchestra**, and **Lenny Kravitz** with **Iggy Pop**.

RECORD COMPANIES CAUTIOUS WITH BOOM IN VIDEO OUTLETS

(Continued from page 1)

seems to know what kind of impact on record sales these [new outlets] are having," says MCA Records VP of video production Doug Major, summing up the desire among major labels to see some quantifiable evidence of these channels' audience reach and retail effects.

The new outlets include the Suite from MTV and VH1, a digital spinoff channel package launched in August by MTV Networks (Billboard, July 11). The Suite consists of hard rock MTV channel X, Spanish-language MTV channel S, R&B-oriented VH1 channel Soul, VH1 Country, and jazz/AC/new age VH1 channel Smooth. The Suite, which is currently available only in the U.S., includes as its flagship channel the free-form M2, which was launched in 1996.

"Right now, the Suite is in about a few hundred-thousand households and mostly in small markets," says Matt Farber, senior VP of programming enterprises for MTV/VH1 and GM of M2. "1999 is the year in which member system operators will be rolling out digital upgrades in major markets, and we expect to see a dramatic increase in distribution [for the Suite]."

The Box's digital spinoff channels, collectively called the Box Set, were launched last year (Billboard, Dec. 6, 1997) on U.S. cable and satellite systems. The Box Set includes Box Pulse (top 40), Box Urban (R&B), Box Edge (alternative/modern rock), Box Classic (older pop), and the newer Latin music channels Box Exitos and Box Tejano.

"The difference between our spinoff and spinoffs from our competition," says Box president/CEO Alan McGlade, "is that we don't require cable and satellite operators to take all the channels as part of the package. We target these channels to a specific market."

McGlade, like many others who spoke to Billboard, believes that the online and TV worlds are becoming increasingly interrelated and that videos will play an important part in this evolving relationship.

For example, the Box and online entertainment company SonicNet, both of which are owned by TCI Music, have been integrating cross-promotional ties in their music video and online operations.

WEB LINKS

The Box revamped its Web site to include the ability to charge users a fee to request videos, based on the Box's "jukebox TV" format. Videos shown on the Box can also now display the address of an artist's official Web site. McGlade adds, "We'd like to work with record companies to include more artist Web site addresses on videos we show on the Box to make it a more interactive experience." In addition, SonicNet's online videoclip channel, Streamland (www.streamland.com), includes a link to the Box's Web site.

SonicNet president Nicholas Butterworth says, "The difference between Streamland and the Box's Web site is that people can see music videos for free on Streamland." Butterworth and McGlade hint that their companies may merge their Internet activities in the future. "We may want to offer everything in the same place," says Butterworth.

Despite having the clout of SonicNet behind it, Streamland—like other music video channels on the Web—finds itself shut out of getting video service from several major record companies. For example, Sony Music Entertainment and the Warner Music Group have policies not to service clips to music video channels on the Web.

MusicVideos.com chief technology officer Peter Gorla acknowledges that getting some labels to take the medium seriously is a major problem. "Record labels should remember that videos are made to sell records, and the labels need to understand how the Web can help their business model."

> *'The new outlets have to build the kind of credibility and word-of-mouth MTV had in its early days'*

In addition to Streamland and MusicVideos.com (www.musicvideos.com), other streaming music video channels on the Web include Rolling Stone Network (www.rollingstone.com), Vidnet (www.vidnetusa.com), and InterneTV (www.internetv.com).

Elektra senior director of national video promotion Diane Valensky says, "So far I've seen no real impact with the new video outlets. I'm optimistic that will change, but it's too early to tell. I think the Internet outlets are more viable than the digital spinoff channels because most people with access to the Web can see the Internet music video channels, but most people can't see the digital spinoff channels."

550 Music/Work Group head of video promotion Doug McVehil adds, "The [new video outlets] don't do a whole lot to promote themselves. It's important that they update labels on what their distribution is and how many people are actually getting something out of what they're doing."

MTV Networks has placed ads in trade publications for the Suite, and Box VP of programming Peter Cohen says that the Box will be placing trade ads for the Box Set in the first quarter of 1999.

But even when a new video channel can brag about its content or growing numbers of viewers, the music industry seems to still need quantifiable proof that these channels are effective in selling records.

MCA's Major adds, "The more outlets showing videos the better, but so far these new outlets haven't affected our video production. I think the new video outlets have to find ways to interconnect with the labels. They've got to build the kind of credibility and word-of-mouth that MTV had in its early days. I think the key to that will be to play videos that other people won't play, and that way we can see if playing those videos really does affect record sales."

Columbia Records VP of video production Joanne Gardner also reports that the new outlets have not had an impact on video production: "We're busier now than ever before. That doesn't necessarily mean we're making more videos, but the stakes are higher in music video-making for production quality and getting the videos on MTV. MTV is still considered the main outlet where people want their videos seen, and MTV has less programming slots available to show videos than they did in the early days."

LABEL CHANNELS COMING

Record labels are also making plans to launch their own music video channels on the Web (Billboard, July 25). Those new channels include Sony's forthcoming Video Music Network (www.videomusicnetwork.com) and Atlantic Records' INSTAVID (www.instavid.com), which sources say will be unveiled Thursday (5) at the 1998 Billboard Music Video Conference, which runs Wednesday-Friday (4-6) at the Sheraton Universal in Universal City, Calif.

SonicNet's Butterworth says, "I'm not so sure a Web-based video channel that offers music from only one company is better than one that offers music from a variety of companies. Would consumers want to shop at a music store that has music from only one source? I think the value in Streamland is that we offer variety. Users don't just want control, they want great content."

As for current music video industry leader MTV Networks, Farber hints that MTV has "ambitious plans" to upgrade its Web site but stops short of saying that MTV Online will transform itself into a streaming video channel.

He notes that current technology still makes it "more suitable to watch videos on TV instead of on a computer." But according to MTV Networks chairman/CEO Tom Freston, MTV Online, whose current content is primarily music news, will become a "stand-alone business" in the future (Billboard, Oct. 31).

As for the future of videoclips, MusicVideos.com's Gorla says, "The number of formats to deliver videos will continue to grow. It's going to get more personal—for example, people having the ability to create their own playlists and program their own videos."

And perhaps the key to any upstart video channel's success will be to forge mutually beneficial partnerships with record labels that go beyond just showing promotional clips. Butterworth says, "We plan to use our enormous database on what our audience is like, so that labels can see what's going on with consumers and understand how to better serve them."



Exclusive Album Reviews

Brooklyn Funk Essentials
"In The BuzzBog"
(Shonochie)

Samantha Fox
"21st Century Fox"
(Ichibon)

Robyn Hitchcock
"Starefrant Hitchcock"
(Worner Bros.)

News Updates Twice Daily

Hot Product Previews Every Monday

A new **Billboard Challenge** begins every Thursday. This week's champ is John Cole from Thousond Oaks, Calif.

News contact: Julie Taroska
jtorosko@billboard.com

BMG JAPAN TAPS 'OUTSIDER' AS PRESIDENT

(Continued from page 10)

erable change. Staff numbers have been cut from 540 to 290, and the artist roster was clipped substantially from more than 200 acts to around 40.

"The cuts were very dramatic," admits Smellie. "They were needed." Earlier this year, four senior executives departed, a number of labels were consolidated, and Nitta and Matsumura took on additional responsibilities (Billboard, July 4).

The company's revenues for the year ended June 30 were about 30 billion yen ($252 million), according to Smellie, down from 39 billion yen ($328 million) the previous year. He says sales for the current fiscal year will be around 32 billion yen ($270 million) but declines to reveal profits. Industry observers say that the company lost money last year, partly due to reorganization costs.

Much of that change was engineered by Smellie, who temporarily took over as president of BMG Japan in March, and by the company's longstanding leader, Osamu Sato, who became chairman at that time.

"Sato-san was instrumental in assisting and advising in the reorganization," says Smellie. "He put plans together and implemented them, including significant downsizing."

Having reached that point, Sato decided to retire. "He told me, 'My tasks are basically done. The best thing would be for me to leave,' " says Smellie. "I was hoping he'd stay on in some capacity."

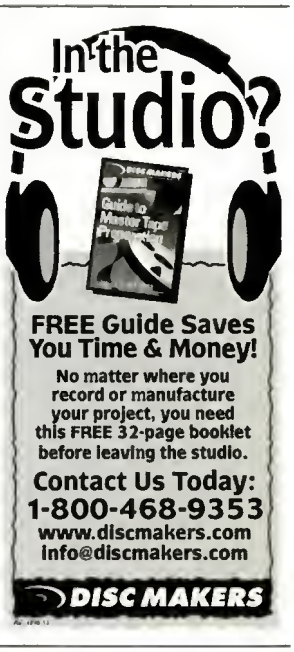
Sato retired Saturday (31) after 11 years at the helm of BMG Japan, which began in 1987 as a joint venture between BMG and Victor Co. of Japan (JVC). It followed a similar pact, RVC Corp., between the Japanese firm and RCA Records. BMG assumed 90% of the holdings in 1990 and the balance in 1996.

As a result of the staff cuts, there are almost no former JVC employees left at BMG Japan. Japanese music industry insiders reacted skeptically to news of Tashiro's appointment, stressing the importance of having strong long-term personal connections in the business.

"I think it will be very difficult for him," says one industry source here.

BMG Entertainment International president/CEO Rudi Gassner has paid tribute to Sato, calling him "one of the founding fathers of our Asian operations." During Sato's tenure, the company's business increased more than fivefold, significantly strengthened its domestic repertoire base, and started its own sales operation. Sato also served as vice chairman of the Recording Industry Assn. of Japan for three terms.

Assistance in preparing this story was provided by Steve McClure in Tokyo.



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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Superstar Lineup Set For Billboard Music Awards

Billboard and Fox have pulled out all stops for the 1998 Billboard Awards Show. Airing live from the MGM Hotel/Casino on Dec. 7 at 8 p.m. ET, the 9th annual Billboard Awards Show has a star-studded roster of performers and presenters.


HILL


TWAIN


IMBRUGLIA

One of the most-anticipated music awards programs of the year, the two-hour show will be broadcast around the world. Scheduled star performers include the Backstreet Boys, Lauryn Hill, Hole, Natalie Imbruglia, and Shania Twain. Presenters include Hanson, Monica, 'N Sync, Brian McKnight, K-Ci & JoJo, Master P, Dru Hill, Brandy, and Steve Austin.

The Billboard Music Awards are a true reflection of consumer preferences. Winners and finalists are based on the year-end charts that appear in Billboard's annual Year In Music issue. The charts reflect accumulated sales as measured by SoundScan and/or airplay as monitored by BDS.

More news on performers and presenters will be coming soon. For more information call 212-536-5173.

ASCAP Honors Bill Holland

One of Billboard's veteran reporters has been chosen as an ASCAP-Deems Taylor honoree for 1998. Washington Bureau Chief Bill Holland's article, "Labels Strive to Rectify Past Archival Problems," published in the July 12 and July 19, 1997, issues of Billboard, was chosen in the Pop Articles category to receive a Special Citation and will be honored at an awards ceremony in December. Previous citation winners include Rolling Stone magazine and Voice of America.


HOLLAND

The ASCAP-Deems Taylor awards are presented annually by ASCAP to American authors and journalists whose books and articles on the subject of music are selected for their excellence. The Awards were established in 1967 to honor the memory of composer/critic/commentator Deems Taylor who died in 1966 after a distinguished career that included six years as President of ASCAP.

Billboard Online Takes To Satellite

Billboard Online, the Internet home of Billboard magazine, is on the bird! The site has been added to DirecPC's Turbo Webcast service, which delivers Internet content to its subscribers' PCs by satellite.

The service, part of Hughes Network Systems, also delivers content from Disney.com, ESPN, ZD.Net, Weather Channel, Motley Fool, National Geographic, USA Today, Hollywood Online, E! Online, and ABCNEWS.com, among other sites. The service will ultimately offer content from 200 to 300 website partners.

Without using telephone lines, Turbo Webcast will transfer Billboard Online (www.billboard.com) direct to users' hard drives, where it is cached for browsing at the subscriber's convenience. Since the delivery process requires only the DirecPC satellite dish, users' phone lines remain free for household and business use during information transfer.

DirecPC receiving hardware retails in most locations for $199 after rebate, with monthly Turbo Internet packages starting at $19.99. For information, visit www.direcpc.com.

Billboard Music Awards
MGM Grand Hotel & Casino • Las Vegas • Dec. 7, 1998
For more information, contact Sylvia Sirin at 212-536-5173

The 20th Annual Billboard Music Video Conference & Awards
Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998
Billboard International Latin Music Conference & Awards
Fontainebleau Hilton • Miami Beach • April 20-22, 1999
Billboard Dance Music Summit
Sheraton Colony Square • Atlanta • July 14-16, 1999
Billboard/Monitor Radio Seminar & Awards
Fontainebleau Hilton • Miami Beach • October 7-9, 1999
For more information, contact Michele Jacangela Quigley at 212-536-5002

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For Jay-Z, Sun'll Come Up Tomorrow

CHART BEAT



by Fred Bronson

WITH THE RAP REMAKE of **Kenny Rogers & Dolly Parton**'s "Islands In The Stream" in its apparent last week on the Hot 100, you have to ask yourself where the next rap remake is coming from. Would you believe a Broadway show about orphaned moppets during the administration of **Herbert Hoover**?

"Ghetto Supastar (That Is What You Are)" (Interscope) by **Pras Michel Featuring Ol' Dirty Bastard & Introducing Mya** falls 45-50 in its 20th chart week, and it's almost a certainty it will fall off or be removed from the list next issue. But as that international hit leaves us, it's time to welcome "Hard Knock Life (Ghetto Anthem)" (Roc-A-Fella/Def Jam) by **Jay-Z** to the Hot 100. If the title sounds familiar, it's because "Hard Knock Life" was written by **Charles Strouse** and **Martin Charnin** for the Broadway show "Annie," based on the long-running comic strip "Little Orphan Annie."

Strouse was last on the Hot 100 over a quarter-century ago, when **Carroll O'Connor** and **Jean Stapleton's** "Those Were The Days," the "All In The Family" theme song, peaked at No. 43 in January 1972. Strouse and Charnin's "Annie" cast album peaked at No. 81 in 1977, while the movie soundtrack fared much better, reaching No. 35 in 1982. Strouse (who co-wrote "Bye Bye Birdie," "Applause," and "Golden Boy") and Charnin (whose credits include "I Remember Mama" and "Two By Two") are credited on the current No. 1 album on The Billboard 200, as Jay-Z's "Vol. 2 . . . Hard Knock Life" includes the title song based on their composition.

This news finds Jay-Z literally beside himself, as "Hard Knock Life" enters the Hot 100 at No. 43, just one notch below "Can I Get A . . . " (Def Jam) by **Jay-Z Featuring Amil (Of Major Coinz) And Ja**, which bullets 52-42. On Hot R&B Singles, "Hard Knock Life" is the second-highest new entry at No. 12, while "Can I Get A . . . " jumps 15-10.

BINGO: In one of those rare confluences, **Brandy & Monica** have been No. 24 for three weeks in a row and are in their 24th week with "The Boy Is Mine" (Atlantic) on the Hot 100. Another teaming of female artists appears on Hot R&B Airplay for the first time, as "When You Believe" (DreamWorks) by **Whitney Houston & Mariah Carey** enters at No. 73. That duet from "The Prince Of Egypt" soundtrack just misses the Hot 100 Airplay list, coming in at No. 76.

Two other female artists are doing well on Hot R&B Singles, albeit separately. **Deborah Cox** collects her first No. 1 with "Nobody's Supposed To Be Here" (Arista). Her previous best on this chart was "Sentimental," which reached No. 4 in 1995. And **Lauryn Hill** has her first chart entry as a solo artist with "Doo Wop (That Thing)" (Ruffhouse), bowing at No. 4 based on street-date violations. Only one single this year has debuted higher on the R&B chart: **Usher's** "Nice And Slow" entered at No. 1. Monica's "The First Night" and Carey's "My All"/"Breakdown" also debuted at No. 4.

WHEN YOU 'BELIEVE': When **Cher** topped the U.K. singles chart in 1991 with "The Shoop Shoop Song (It's In His Kiss)," she was 45, good enough to make her the oldest female to ever lead the British list. Now 52, Cher retains her title as she returns to the top spot with "Believe" (WEA).

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	588,671,000	614,059,000 *(UP 4.3%)*
ALBUMS	477,082,000	519,243,000 *(UP 8.8%)*
SINGLES	111,589,000	94,816,000 *(DN 15%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	363,884,000	416,926,000 *(UP 14.6%)*
CASSETTE	112,059,000	100,998,000 *(DN 9.9%)*
OTHER	1,139,000	1,319,000 *(UP 15.8%)*

OVERALL UNIT SALES THIS WEEK
13,127,000
LAST WEEK
13,269,000
CHANGE
DOWN 1.1%
THIS WEEK 1997
12,999,000
CHANGE
UP 1%

ALBUM SALES THIS WEEK
11,601,000
LAST WEEK
11,650,000
CHANGE
DOWN 0.4%
THIS WEEK 1997
10,515,000
CHANGE
UP 10.3%

SINGLES SALES THIS WEEK
1,526,000
LAST WEEK
1,619,000
CHANGE
DOWN 5.7%
THIS WEEK 1997
2,484,000
CHANGE
DOWN 38.6%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1997	CHANGE
CD	9,398,000	9,445,000	DN 0.5%	8,140,000	UP 15.5%
CASSETTE	2,164,000	2,170,000	DN 0.3%	2,352,000	DN 8%
OTHER	39,000	35,000	UP 11.4%	23,000	UP 69.6%

ROUNDED FIGURES — FOR WEEK ENDING 10/25/98

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

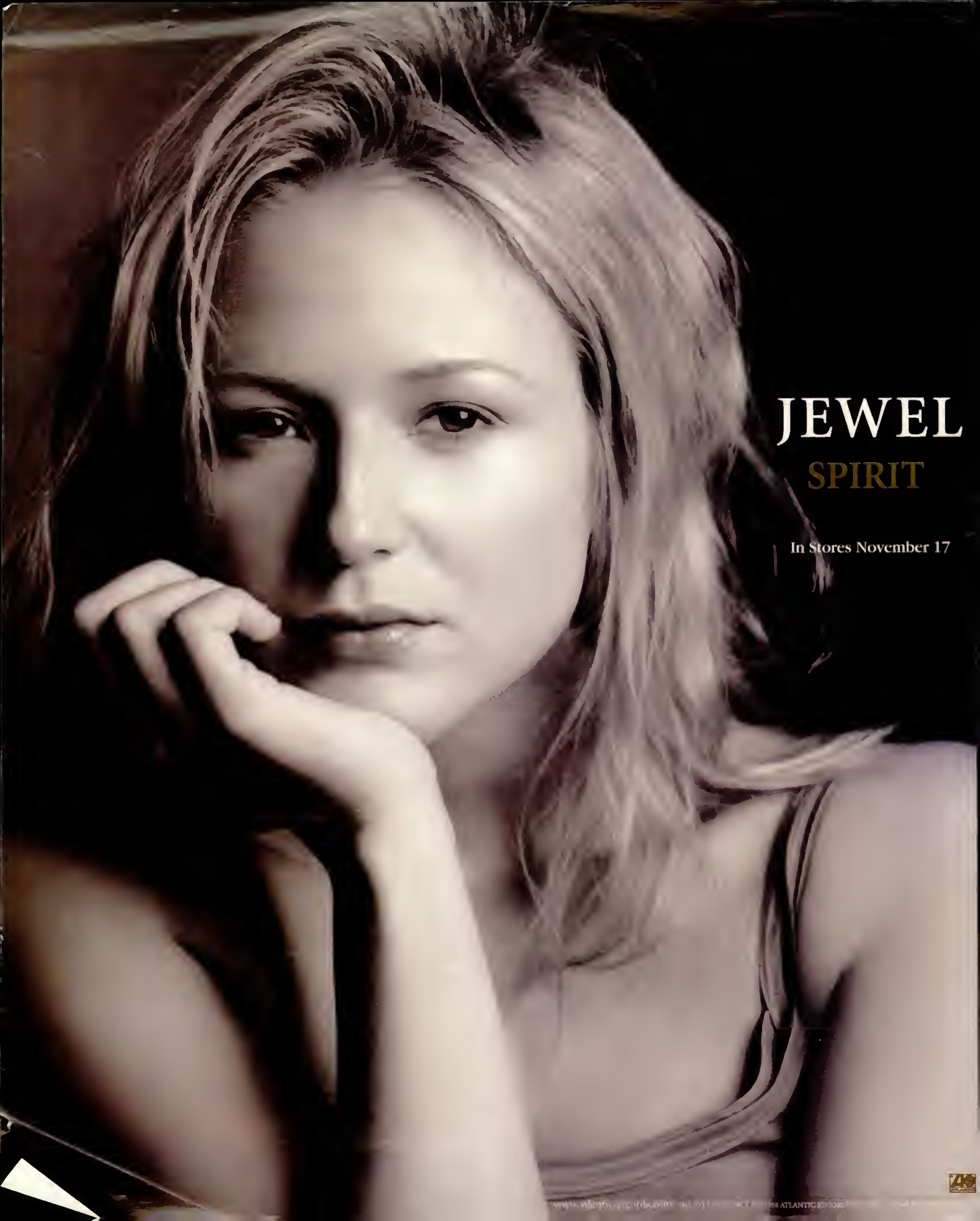
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